

THE UNIVERSITY OF TEXAS BULLETIN

No. 3736: September 22, 1937

PICTURE STUDIES

For Use in Fifth Grade Art Appreciation

By

FLORENCE LOWE

Bureau of Public School Extracurricular Activities
Division of Extension

University of Texas
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The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of Democracy, and while guided and controlled by virtue, the noblest attribute of man. It is the only dictator that freemen acknowledge, and the only security which freemen desire.

Mirabeau B. Lamar

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FOREWORD

THE present bulletin simplifies to the fifth grade level information essential to an intelligent appreciation of some of the finest paintings, sculpture and architecture so far produced in the world, with a slight emphasis upon artistic work distinctly American. It serves well as a supplementary reader, and can be used either as a project in art appreciation for extra-curricular clubs or as the basis for preparation of pupils for participation in the Picture Memory contest of the University Interscholastic League, now held annually in practically every county in the State as an integral part of the county meet.

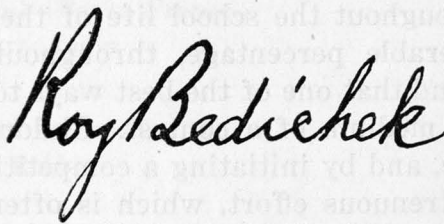
It goes without saying that art appreciation enriches the life of the community, gives the individual a more abundant life, and really prepares the seed-bed for a creative, indigenous art. If interest in this great field can be captured in the fifth grade, the chances are that it will be maintained throughout the school life of the pupil and, among a considerable percentage, throughout later life. It has been found that one of the best ways to enlist interest is through the medium of a contest. Children are naturally competitive, and by initiating a competition under proper controls, a strenuous effort, which is often the basis of interest, is secured. The old notion that one does a thing because he is interested in it has been reversed in modern psychology which holds that "interest often comes from doing, not doing from interest." So if one may catch the interest of the pupil and induce a strenuous effort in him in this, or in any other field, through the use of the competitive motive, the scaffolding of the contest may be later removed and the interest so built up will remain. It is on this principle that this, and other contests for public school children are undertaken.

The present bulletin is one of a series. Many schools have former issues of this series available, and the League Office has copies for distribution as announced in the "Publication List." Hence, it is well for the teacher to consult the "Index to pictures in previous bulletins" appearing on p. 93.

Here will be found references to much supplementary material. Another helpful little publication for the teacher is our bulletin No. 3634, prepared by Miss Florence Lowe, and available at the League Office for ten cents per copy. The title is "Picture Study in Elementary Grades" and it is designed especially for the assistance of teachers who are training pupils for Interscholastic League picture memory contests.

Another help that the teacher should not overlook is the League's sample tests service, subscription \$1, and detailed description of which is given in the Picture Memory rules of the Constitution and Rules of the League. Furthermore, the *Interscholastic Leaguer*, sent free on request to any teacher, contains each month an article by Miss Lowe on Picture Appreciation.

With these helps for both teacher and pupil, we feel that this contest may be made a very efficient agency in stimulating and directing the study and appreciation of art.

A handwritten signature in cursive script, reading "Roy Bedichek". The signature is written in dark ink on a light-colored background.

Director of the Bureau.

THE APPRECIATION LESSON

Suggestions to Teachers

Contact with fine examples of art expression trains the child to value that which is good and to reject that which is unworthy. His power of discrimination is thus gradually improved until he responds to that which has lasting beauty. His aesthetic experience becomes broadened as he learns to appreciate many different kinds of expression. The influence of such contact is far-reaching to the extent to which the experience has been enjoyable. Therefore, the true lesson in appreciation should become a "bright spot" in the school program to which the child looks forward with happy anticipation. The lesson should never be too long. Ten to twenty minutes is usually sufficient for one picture.

Merely memorizing the names of artists and pictures is not a happy experience for most children; neither does it allow them to benefit from the study to any significant degree. It is necessary to study the pictures themselves so that valuable associations may be made.

The teacher should lead the child to observe the interesting features of a picture. Trying to discover various devices the artist has employed for directing attention to the center of interest, looking for the lines which repeat and those which oppose each other, as well as discovering the type of composition, are means which help to answer the question, "What makes the picture beautiful?"

In preparing children for the division of the test which deals with "unfamiliar pictures" the "memory pictures" should be classified according to the headings of the first mentioned division in so far as this is convenient. It is unwise, however, to analyze each picture and try to assign it to one particular type. Many pictures defy rigid classifications. Limiting our study to those pictures which are easily analyzed would narrow the child's experience to such extent as to rob the activity of most of its value. Therefore, the best approach will be to discuss outstanding features where these are in evidence and to ignore those where confusion exists.

In pictures which contain elements of each of the three types of composition, the teacher may point out the places in which each kind is found but she should also help the child to decide which one predominates. The same is true of the "means of emphasizing center of interest" and should be handled in similar fashion.

It must be remembered that even the best authorities disagree regarding many of the points used in the test on "unfamiliar pictures." Therefore, the problem is one of development of judgment rather than memory. The chief value of the test lies in the opportunity afforded the child to compare his decisions with those of people who have studied farther into the subject. It is expected that few one hundred per cent grades will be made in the division of the test which deals with unfamiliar pictures.

Encouraging pupils to collect other pictures by the same artist who painted the one they are studying adds interest to the work and broadens the field of information. Other artists' pictures of the same subjects offer attractive opportunity for comparative study. Picture posing, the making of picture books and attempts at original expression by means of drawing, painting or modeling are good devices for securing added interest. Stories about the picture and facts about the artist's life are of value in providing a background for appreciation; however, there is some danger of information about the associated incidents substituting for appreciation of the picture itself.

Prints in color offer better opportunity for study than do those in sepia or gray. Large prints are better than small ones because the former show more detail.

The teacher who arouses in children a desire to look at pictures and to understand something of the meaning of art expression with reference to the artists' purpose has laid a foundation for true art appreciation.

FLORENCE LOWE,

*Head, Division of Fine Arts,
Sam Houston State Teachers College.*

AMERICAN PAINTING

When the Pilgrims first came to America they found here only the art of the Indians. The Pilgrims were a hardy, practical people who cared more for the necessities of life than for its luxuries. They considered painting one of the luxuries.

The pioneers who followed the Pilgrims brought with them from England an interest in painting which greatly influenced the first pictures that were painted in America. English artists liked to paint historical scenes and portraits. This type of subject matter was also chosen by artists of the New World.

Through their attempts to express the beauty of the new country, an interest in landscape painting developed among the artists of America.

As compared with the art of Europe, the art of America has had only a short time in which to develop. European art has been growing through many centuries. In spite of this, American art has found a place of its own and today we find the whole world alert to the fine qualities of pictures and other art products that have been "made in America."

Recently Mexico has made interesting contributions to the art of America. The art of Rivera has attracted considerable attention in the United States as well as in Mexico.

THE ALAMO

Place: Original of building at San Antonio, Texas

Guerin

1866—

American

Dear to the heart of every Texan is the famous "Alamo." This picture is interesting because of the building which it represents as well as the way the artist has handled his subject.

One needs only to turn to the study of Texas history to discover the important part this building played in the struggle for Texas Independence. The Alamo was first

used as a Catholic mission. It got its name from the species of cottonwood trees which surround it. These trees were known as "Alamo" in the vicinity of San Antonio. During the war with Mexico the Alamo was used as a fort by William Barrett Travis and a company of one hundred and eighty-three men. James Bowie and Davy Crockett were members of the company. The Mexican General, Santa Anna, lay siege to the fort but for several weeks the Texans held out against the Mexicans. At last, with ammunition gone, they fought until only six men remained. Santa Anna ordered these six, including Davy Crockett, put to death. Mrs. Dickinson, her baby, a nurse and a colored boy were the only people who escaped. Every man gave his life for Texas; but not in vain. The siege delayed the Mexican army long enough to allow General Sam Houston to gather his troops so that on April twenty-first, at San Jacinto, he defeated Santa Anna's army and won independence for Texas. "Remember the Alamo," was the battle cry which was shouted in the ears of the fighters at San Jacinto, in order to inspire their best efforts.

The building has been purchased by the State and restored as nearly as possible to its plan at the time of the siege.

The soft colors used by Guerin make his picture of this historic place outstandingly attractive. The treatment is decorative to a degree that suggests mural painting. The small group of figures in the foreground adds a pleasing accent and balances the green of the trees on the left. We do not see the trees which cast their lacy shadows against the facade of the building and most of the foreground. Their use in this way was an interesting device for securing enough dark area to balance the picture at the bottom. The building has been placed in the composition so as to cut the space into pleasing proportions. "The Alamo" is a good example of "decorative" treatment of a subject.

When you visit San Antonio, be sure to see "The Alamo" and try to decide whether Guerin has emphasized its most attractive characteristics.

Jules Guerin

(jūlz gā' răn)

Jules Guerin was born in Saint Louis. His ancestors were French and Welsh. His first work, that of scene painting for theatres, was a good type of preparation for one who was later to create great mural decorations. Through it he learned how to make good design in large areas.

Guerin studied in Paris a number of years. He exhibited water color paintings in the Paris Exposition in 1900. Travel in the Orient helped him to learn how to use color effectively.

After returning to America, following his study in Paris, Guerin began work on magazine illustration. The Century Magazine contains his interpretation of New York architecture, French Gothic architecture, Egypt, and the Holy Land. He was later chosen as "Director of Color" for the Panama-Pacific Exposition.

Probably Guerin's most outstanding work is the mural decoration in the "Lincoln Memorial" at Washington. Working in harmony with Daniel Chester French, the sculptor, and Henry Bacon, the architect, he caught the spirit of Lincoln, which his murals express so fully. These three men studied and worked together to produce the great American monument.

The Pennsylvania station in New York City contains six large decorative panels executed by Guerin.

AMERICAN GOTHIC

Place: Art Institute, Chicago

Wood

1892-

American

In order to fully appreciate this picture it is necessary for us to know something about Gothic architecture and sculpture. Try to secure a picture of a cathedral built in the Gothic style. Pictures of the sculpture which decorates such cathedrals are exceedingly helpful. Notice especially

the prevalence of perpendicular lines and dignified arches in the Gothic architecture. In the sculpture you will find a repetition of the same type of line. Now look at the picture again and see in how many points you notice a similarity between the lines of our picture and those of the Gothic sculpture and architecture.

The artist is trying to show us that in their humble way, these farm people of Iowa express the same dignity as that found in the grandeur of the Gothic architecture of Europe. These people take life seriously—so seriously in fact that the observer is likely to be mildly amused. All that they own is given scrupulous care. The buildings are kept freshly painted, the clothing is plain but clean and neat, the pitchfork looks sharp. It is a picture of thrift and honesty. We can imagine that this is Sunday and after doing the “chores” the couple have made themselves neat to await the arrival of company. The man has put on a coat over his clean but faded overalls. Notice how the seams in the overalls repeat the lines of the pitchfork. Even the facial expressions contribute to the “Gothic” lines of the picture.

The window in the upstairs front room of the house has true “Gothic” lines. Since the other windows are of plain rectangular shape, we feel that this one was considered a thing of special beauty and so placed to show to the best advantage by the humble builder of the simple home. There is a lace curtain hung at this window. The others are not so favored.

Grant Wood

(grănt' wööd)

Some of the most interesting work by Grant Wood is to be found in the murals in the Montrose Hotel in Cedar Rapids, Iowa. Two especially interesting panels are entitled “Fruits of Iowa.”

Grant Wood was born at Anamosa, Iowa. His first art interest was in handicraft. He became a craftsman in metal and handmade jewelry after studying this work at

the Minneapolis Handicraft Guild. He also studied at Chicago Art Institute and later became a teacher of art in the public schools of Cedar Rapids, Iowa. During the World War he worked in the Camouflage Division for the United States Government. His work has won a number of prizes and medals. Although most of his time has been spent in and near his native state, the work of Grant Wood has received wide recognition. He makes his home at Cedar Rapids, Iowa.

THE ARTIST'S MOTHER

Place: Louvre, Paris

Whistler

1834-1903

American

During the Century of Progress this beautiful painting was taken from its home in the Louvre in Paris, France, and brought to America. It was hung among the World's greatest masterpieces in the Art Institute of Chicago, where thousands of people saw it who would never have the opportunity to go to Europe. The painting enjoys the exceptional distinction of being an American painting accepted by the Louvre.

Each year on Mothers' Day we see many reproductions of this beautiful picture. The artist's mother posed for the painting. She is seen here as an old lady sitting quietly in her chair. We can imagine that her mind is occupied with thoughts of days that have gone, when her children were small. It is said that people do not really appreciate their mothers until they themselves are older. No doubt, your own mother is younger than the one seen in the picture but many older people like to think of their mothers as being as quiet and gentle as the sweet old lady Whistler has painted.

Besides the subject which is a popular one with most people, this picture has many admirable qualities. All of the color is extremely quiet. The tones are closely related

to give the decorative effect so characteristic of Whistler's work. The artist has been careful to see that the shapes of the background spaces are as interesting as the objects. The small touches of white are skillfully placed. The picture on the wall helps to hold the parts of the composition together. It has been placed in a position which exactly balances the rest of the picture.

One could enjoy living with this picture for a long time because it is as quiet and dignified as the gentle lady whom it portrays.

James Abbott McNeill Whistler

(jāmz äb' bôt mǎc nēl' hwīs' lēr)

Whistler was born at Lowell, Massachusetts, but his father's employment as an engineer for the Russian government led to the boy's early years being spent in Petrograd. His father, being a distinguished major in the United States Army, wanted James to follow a military career, but the boy disliked the military discipline and the studies at West Point. He was dismissed from there at the end of three years. After this he began the serious study of art. He worked hard and attracted much attention.

Whistler liked to quarrel with both friends and enemies. He often wrote public letters setting forth his ideas in opposition to those expressed by others.

Like Corot, Whistler associated music with his work. He described his pictures as "symphonies," "nocturnes," and the like. He painted with a few soft, closely related colors. All his work is somewhat suggestive of mural painting, although it has more depth than that of Puvis de Chavannes, the French mural painter. He loved to study the work of the Japanese and borrowed many of their ideas. He also admired the work of modern French painters.

CARNATION, LILY, LILY, ROSE

Place: Tate Gallery, London

Sargent

1856-1925

American

What a fascinating name this picture has! "Carnation, Lily, Lily, Rose," breathes forth the atmosphere of the quaint old garden where two little girls are hanging Japanese lanterns. Perhaps they are getting ready for a party.

One of the girls has been made more important than the other. In order to do this the artist has shown her complete form while the other girl is partially hidden by the flowers. Her position near the center of the picture helps us to see the most important girl first.

This picture is particularly pleasing in its pattern of dark and light. Brilliant spots of color against the darker background suggest highly embroidered tapestry. As we study this picture we discover many charming bits of color and design which do not reveal themselves at first glance.

John Singer Sargent

(jăn sîng ěr sâr' jěnt)

Sargent was born in Florence, Italy, of American parents. The influence of this "City of Art" during his early years stimulated a desire to paint.

He received his first training in drawing and painting in Florence and at the age of about sixteen went to Paris to study. Sargent became a great portrait painter of notable men and women. It was said of him, "To have been painted by Sargent added distinction to the distinguished." He also painted murals. His "Frieze of the Prophets," in the Boston Public Library, is particularly famous. He was skillful in water color painting as well.

CHRIST AT EMMAUS

Place: Private Collection

Melchers

1860-1932

American

Religious pictures are not as plentiful in the Art of America as in that of the European countries. "Christ at

Emmaus" is one of the rare religious pictures painted by an American artist. The picture shows the figure of Christ seated at the table in a home in the little town of Emmaus. The other two figures at the table are the two men who had walked with Him along the road not knowing who He was. They had invited Him in to dinner and while eating they discovered His identity. The surprised expression on the faces of the two disciples indicates that they have just recognized Him. "And it came to pass, as he sat at meat with them, he took bread, and blessed it, and brake, and gave to them. And their eyes were opened, and they knew him, and he vanished out of their sight." Luke 24: 30-31.

Ordinarily the most important figure is placed near the center of the composition but in this case we find the Christ at the right balanced by three figures on the left. The solidity of the pyramid arrangement is maintained by the position of the serving woman. All the people in the picture are looking directly at the Christ. Angular line arrangement leads the eye through the composition. Beginning with the dark object (the cap) at the base of the picture imagine a line drawn to the dark lower sleeve of the figure on the left, then to the dark vase just in front of Christ's hands and from there to the black vase on top of the cupboard. See if you can imagine other similar line arrangements in the picture. Notice the oranges on the table. They help to keep the attention at the center of interest by their bright color. What else do you see in the picture that interests you?

J. Gari Melchers

(j. gā' rē mēl' kērs)

Gari Melchers was born in Detroit, Michigan, and attended the public schools of that city. He took advantage of his opportunity to study art in his home city and later went to Dusseldorf, Germany, and Paris, France, for further study. Today the foremost museums of the world contain his pictures.

Melchers preferred to paint pictures dealing with peasant life but he always gave dignified titles to his work and painted in a manner that suggested refinement. One of his best known pictures is a mural painting called "Peace and War." It decorates a wall panel in the Congressional Library at Washington.

Although Melchers maintained a studio in New York City, he made his home in Falmouth, Virginia.

ELEPHANTS

Place: Private Collection

Curry

1897-

American

Massive animal bulk is expressed in this composition of elephants. We are conscious of the enormous power within these great beasts as they stand together under the shelter of the circus tent. But there is something more than mere size and strength. There is grace and rhythm in the lines which truthfully interpret the kind of movement which is characteristic of these animals when they are in action. Study the different positions of the elephants' trunks. No two are exactly alike and yet there is enough similarity to provide harmony.

The elephants are arranged so that the mass of forms builds up to a high point near the center of the composition. The seams in the tent and the position of the poles help to complete a pyramid shape. The great size of the largest elephant dominates the group.

While we are able to distinguish each separate animal all are so closely related that they become one mass in the composition. The brownish gray tones of the bodies are very rich. The rich darks and lights have been used to build up the great masses in a most effective manner. The changes from dark to light and light to dark make an interesting study of the edges of the animals' forms.

See if you can draw a picture of elephants. How would you arrange them? Make your arrangement different from that used in Curry's picture.

John Stewart Curry

(jăn stū ärt kūr' rĭ)

John Stewart Curry is known as a painter of the Middle West. Although he has painted only a short time, his genre pictures have shown much originality. Because of this he has received considerable recognition in the art world.

Curry paints the ordinary life of the people he knows. Everyday homely scenes which lie within the field of his own experience are his outstanding achievements. He paints these as he knows them with no attempt to idealize his barnyards, wheat fields, and hot Kansas skies. The people show a rugged pioneer spirit rather than beauty or grace. They are everyday people doing the ordinary things yet we read into his interpretation a certain poetic quality. Recently Curry has turned to circus themes which he interprets in the same truthful manner.

MEXICAN CHILD

Place: Private Collection

Rivera

1886—

Mexican

This little Mexican child is looking earnestly at you with her big brown eyes, her body, hands and feet are very small in proportion to the size of her head. This helps to show that she is intended to be a very young child as the heads of young children are larger in proportion to the size of their bodies than are those of older ones.

This painting is somewhat decorative in treatment and the artist tries to show what he thinks about the subject rather than to make a copy of a little girl the way she actually looks. The child is not pretty but she is interesting. The subject has been painted in as simple a way as possible. Every line that is not needed has been eliminated. The picture becomes almost a symbol of a Mexican child rather than a portrait. The cool blue tones of the dress and the background make the contrasting warm tones of

the skin especially attractive. This helps to focus our attention on the face and head of the child. The brilliant green strip just back of the head is balanced by the greenish cast of the dress. The artist is interested first of all in the design of his picture.

Diago Rivera

(dē ā' gō rē-vā'-rā)

Though he was born in Mexico, Rivera studied extensively in the art schools of France and Italy. He returned to Mexico and developed a style of painting which has received international attention. He works in an extremely bold manner. The mural paintings which have brought him fame deal with social themes. He reflects the revolutionary spirit of Mexico and always tries to uphold oppressed classes of any civilization which he interprets through his paintings.

After brilliant accomplishments in Mexico he was commissioned to paint a series of frescoes in Rockefeller Center in New York City. These proved to be so unusual in treatment and so startling in the ideas presented that he was expelled from the task when only three-quarters of the work had been finished.

Rivera's paintings are courageous to the point of "rawness." He deals with what he considers stern realities but he tends to make every picture an angry protest against some existing social condition. He has no use for the so-called "graceful forms" and refinements of older types of painting.

In Mexico Rivera interpreted conditions which he and the common people understood thoroughly. For this reason his paintings in Mexico have greater charm than some of his American work. His ideas, borrowed from history and the commercial world lose the appeal of naturalness when he uses them to interpret American life.

Rivera is a large man of genial nature. He works in a forceful manner.

THE MILL POND

Place: Art Institute, Chicago

Inness

1824-1895

American

The red tree in "The Mill Pond" suggests at once the warm glow of autumn. Nothing else in the picture has such brilliant color; yet the tree alone does not furnish the center of interest. We must include also the boat and the fallen tree. The above named objects form a group on which we like to have our attention linger.

There are no clear-cut shapes in this picture and no definite lines. One color is blended into another so as to suggest the soft and balmy atmosphere of Indian Summer. The little splash of sunlight on the grass just back of the tree shows that the day is bright and helps to attract our attention to an important part of the composition. The darker colors have been reserved for the corners and lower part of the picture. The bright green goes well with the autumn colors because it has a soft yellowish tinge. You can mix this kind of green with your paints by using much yellow and a little red with the green that comes in the box. This makes what is known as "warm" green because yellow and red remind us of things that are warm. Even the blue of the sky and the water in the pond contain enough suggestion of yellow to make the color harmonize with the warmth of the landscape, although ordinarily blue is a cool color.

This picture was painted after the artist had spent many years in practice. We know this because the picture is simple in arrangement and the colors are blended. When Inness first began to paint he tried to put everything he saw into his pictures, but after awhile he learned to put in only the things that were needed to make a beautiful composition.

George Inness

(jôrj ïn' ēs)

George Inness made a very poor grocery clerk in his father's store. The walls of a building were too confining

for one who wished always to gaze upon wide stretches of open country where he could see trees and fences, valleys and hills with cattle and other farm animals roaming over the landscape.

A teacher would have shown Inness that he could not put every detail into his pictures, but since he was given little instruction he learned this for himself through years of practice. In his later work he puts into his compositions only the things that are necessary and these have soft edges so that all objects blend together making interesting masses of color. Skies, trees, and clouds were his favorite subjects.

Inness opened a studio in New York City but did not take many students to work under his direction as did other artists. He was acquainted with a group of painters in France known as the "Barbizon" group and went from time to time to study with them.

"Home of the Heron," "After a Summer Shower," and "Peace and Plenty," are other pictures by Inness that you will enjoy comparing with "The Mill Pond."

DUTCH AND FLEMISH PAINTING

It was not through accident that most pictures from Flanders and Holland lack the great size of Italian paintings. The Flemish and Dutch did not build enormous churches and so had no need for decorating large spaces. Pictures were used mostly in the homes, and the houses were so small that wall space could be found for small paintings only.

Small pictures had to be carefully painted. This made it necessary for the artist to be an expert craftsman. This characteristic was expressed in arts other than painting. The art of the illuminator, the goldsmith, and the tapestry weaver developed along with the painting. Intricate designs and jewel-like spots of color were much in evidence.

Because pictures were used in the homes, Dutch and Flemish artists were interested in subjects that were suitable for this purpose. Some of our best genre paintings

and portraits were produced by Holland and Flanders. Most of them have a comfortable, home-like appeal, for people of today just as they did for those who lived at the time they were painted.

Most Dutch paintings are realistic in treatment.

A NURSE AND CHILD

Place: Berlin Gallery

Hals

1580-1666

Dutch

In what ways is this picture different from one that you would paint using a nurse and child as subject? Probably you will think about the costume first. We would not consider these at all suitable. Three hundred years ago when this picture was painted Dutch children and their nurses were dressed in this manner. Today we enjoy the interesting design of the costumes even though we would not care to use similar ones.

Like all the faces painted by Hals, these are smiling. Both nurse and child appear to have come from a prosperous home. The appearance of health and well-being indicate this. The beautiful lace and rich fabric of the child's costume suggest the luxury in which Hals delighted.

In this picture the sparkling pattern of the child's dress stands out against the plain dark area of the picture. The nurse's hand helps to direct our attention to the child's figure at the center of the picture. The child appears to have little interest in the apple that is held in the hand of the nurse.

When this picture was painted people did not know how to take photographs. Whenever anyone wanted a picture he had to have one painted. Perhaps the parents of this child hired Franz Hals to paint the picture.

Franz Hals

(fränz häls)

Hals required two things of people who sat for his portraits. Their faces had to be interesting and smiling. He

had no use for the look of care or sorrow. Always gay and carefree himself, he wished others to be so too. He liked noisy people.

This artist is sometimes known as "The Painter of Lace." He always painted pictures of people and was never interested in landscape or animals. The thing he most loved about people was to catch their fleeting facial expressions of laughter, surprise, or anger. This led him to paint very rapidly but carefully, giving his pictures an appearance of freshness.

Hals' parents were prominent people in the town of Haarlem and it was here that he first became known for his portraits.

"Laughing Cavalier," is one of Hals' best known pictures, but "Fool with Lute," is almost as popular. For the latter picture Hals had one of his friends dress up as a court jester and serve as a model. The friend was also an artist whose name was "Brouwer."

THE APPLE-PEELER

Place: Wallace Collection, London

De Hooch

1629-1677

Dutch

Here is one of the interesting home scenes in which De Hooch delighted. The woman is peeling apples and the child is interested in the long "curl" formed by the peeling as it is removed from the apple. The woman pauses in her work long enough to let the child examine it. The two figures grouped together in such interesting relationship form a charming center of interest for the picture.

The colors and tones of this picture are rich and dark. That is to be expected in a Dutch home where the windows are small. A little pale sunlight filters through the panes of the window high above the figures, striking the mirror on the wall. We feel that the woman has placed her chair in this spot in order to take advantage of the light for her work. Red is used in a number of places but is very much subdued except in the woman's skirt in which it is quite intense.

The interesting Dutch fireplace in the background breaks up a large empty space into an interesting design. The black pot which hangs in the dark shadow of the fireplace balances the black in the woman's costume and in the frame of the mirror. There is just enough color in this area to balance other brilliant colors. In the small print we are not able to tell whether this glow comes from coals that are nearly dead or from the reflection of light on the andirons. Notice the two different kinds of tiles used in different parts of the fireplace. The square or rectangular shape is used frequently in this picture. In how many places can you find one or the other of these shapes?

The perpendicular type of rectangle is suitable for the picture because the strongest lines are perpendicular.

Pieter de Hooch

(pē'-tēr dā-hōk')

More than a century elapsed after the death of Pieter de Hooch before anyone realized that he was one of Holland's most interesting painters. Then, much searching through records disclosed few facts about his life. Even the dates of his birth and death are uncertain. He was born in Rotterdam. Most of his adult life was spent in Amsterdam and Delft. At one time he served as footman for a wealthy Hollander.

In Italy the large wall spaces in the churches which were to be decorated required that pictures have great size. In Holland there were no such large areas to be covered, so artists had to content themselves with the painting of pictures small enough to decorate the modest homes of people. The subjects were taken from everyday life. These painters of small pictures came to be known as the "Little Dutch Masters," or the "Little Dutchman." Pieter de Hooch was one of these and each little picture has a jewel-like quality because it is so rich in color and light. He usually chose to paint the simple homes and courtyards of the poorer people although he sometimes chose drawing-room scenes.

His colors are exceedingly rich. Sunlight glistens on the walls or floor in definite clear-cut patterns. The figures in his pictures appear to have been put there as part of the furnishing of the room. De Hooch was fond of painting open doorways through which interesting landscape, architecture, or figures could be seen. The parts of the picture seen through the doorways are brilliantly lighted while the room from which the door opens is in semi-darkness. A French writer once said "Pieter de Hooch is a magician and the sun is his wand." He was fond of red in his color schemes. He was a master of still-life and loved to paint the surface texture of tiles, pans, and kettles.

AVENUE OF TREES

Place: National Gallery, London

Hobbema

1638-1709

Dutch

In this picture the horizon drops below the center of the composition. That is because the artist wishes the sky to be the most interesting part. This arrangement also adds to the suggestion of flat land so characteristic of Holland.

As you study the picture notice how all the important lines center at the vanishing point of the road. The construction of the composition is much like that of a wheel in which all the spokes meet at the hub. The eye is drawn strongly to this center until the village in the distance makes the observer feel that seeing it was the reason his attention was led to that point.

The ruts in the road, the figures, and the broken up areas of the land are not so interesting as to take the attention away from the trees silhouetted against the sky. All of these details are massed together to make the foreground, leaving the trees and clouds the outstanding interest. Notice the graceful arrangement of the tree trunks. No two of them are alike.

This picture is a help in the study of perspective. You will observe that the tree tops which are nearest are higher on the page, while on the lower part of the picture, the things that are nearest are lower on the page.

"Avenue of Trees," is considered one of the greatest Dutch paintings and one of the world's greatest landscapes. It was Hobbema's masterpiece.

Meindert Hobbema

(mīn'-dērt hōb' ē mā)

The people of Hobbema's own nation did not recognize his greatness. It was more than a century after his death when the English people acknowledged his skill; then seven different cities claimed that he was born within their limits.

Hobbema studied for some time with leading Dutch artists. It is thought that he was a pupil of Ruisdael. He did not paint in order to earn money, and worked only when he wished. He painted very few pictures.

Although he often used figures in his pictures, Hobbema was more interested in painting the out-of-doors. It is said that he sometimes had other artists paint the figures in his pictures since he did not like to do it.

CHILDREN OF CHARLES I

Place: Turin Gallery, Italy

Van Dyck

1599-1641

Flemish

While he was engaged as court painter to the King of England, Sir Anthony Van Dyck painted three famous pictures of the "Children of Charles I." In each picture he included one or more of the children's dogs.

Each separate figure is beautifully painted and yet the children are so skillfully grouped that they seem to belong together. The children are Prince Charles, Princess Mary, and James, who is known as "Baby Stuart." When the last mentioned child grew up he became Duke of York. The settlement of New York was named for him. Later he became James II, of England. The little figure of "Baby Stuart" is so beautiful in itself that copies of it are often used alone. When used in this way the picture is known as "Baby Stuart."

See how many pyramids you can find in this picture. Which of the pyramids overlap each other? The dresses help to make the pyramids. In England, dresses were in fashion for small boys as well as little girls at the time this picture was painted. Of what material do you think the dresses are made?

Sir Anthony Van Dyck

(ăn' thō-nĩ vãn dīk')

Anthony Van Dyck was born at Antwerp. When we know that as a child he spent much time in his father's silk shop, we begin to understand his interest and skill in the painting of beautiful fabrics.

When only ten years old he was apprenticed to an artist. He assisted Rubens for a number of years. Later he went to Italy where he became much interested in the work of Titian and Tintoretto.

Van Dyck is known as a painter of portraits and spent much time traveling and studying the arts of other nations. He painted portraits wherever he went, giving them all a refined and aristocratic aspect. The details of costume, jewelry, and hair of the sitter were developed as carefully as the face.

In all the countries that he visited, Van Dyck was popular, particularly with the nobility. He became court painter for Charles I of England, but the strenuous life of the court overtaxed his delicate health and he died at the early age of forty-two.

CORNFIELDS IN PROvence

Place: Private Collection

Van Gogh

1853-1890

Dutch

No doubt you know many a farmer who would love to be owner of such fertile fields as the ones seen in this picture. The interesting pattern of color resembles a great patchwork quilt spread over the landscape. The richness of the color suggests late summer when the crops are ready

to be harvested. The color of the sky is exceptionally rich. It is more green than blue. If the artist had used blue for the sky it would have looked dull and stormy but the green gives it more suggestion of light even though it is quite dark in tone.

Because horizontal lines prevail in this picture, the horizontal type of rectangle is well chosen. The effect of distance is gained by the gradation in the size of objects as they recede from the eye as well as by the changes in color. The placing of houses, trees, wagons and other objects tends to lead the eye in angular directions through the picture. See if you can trace with your finger the angular lines from one object to the other which help to lead the eye into the picture.

The artist has used a great deal of purple in the distant hills and in the shadows. Notice the changes that take place in the kind of purple and blue used for shadows at different distances. Next it would be interesting to look at the different kinds of green, then yellow and orange. You will also see that the red used is a warm or yellow-red rather than a cold or purple-red. That is because this type of red harmonizes better with the yellow and the warm green. Much of the effect of summer is gained by the use of warm colors.

It would be interesting for you to try to make a sketch showing as much distance as this picture does.

Vincent Van Gogh

(vĭn' cĕnt vān-gŭf')

Van Gogh was the son of a clergyman, and from earliest childhood he felt it his duty to reform the world. He became a missionary preacher and tried in many other ways to relieve the sufferings of humanity.

He finally turned to art in the hope that he might find the work that he loved most. He became an apprentice to an artist and eventually surpassed his master. He was sincere in this work as he had been in everything else he attempted. This quality helped him to succeed.

Van Gogh's work was not accepted by the people of his own time and at the time of his death he was a very discouraged man.

GIRL WITH TURBAN

Place: The Hague

Vermeer

1632-1676

Dutch

The artist must have been impressed with this interesting headdress and wished to make a composition of it so he painted a portrait of the wearer. The picture as well as its title certainly gives the impression that the artist was more interested in the headdress than in the face. The design is extremely attractive and worthy of becoming a central interest.

The picture is restrained in color. The warmest color to be found is in the girl's lips. In this respect the picture has something in common with "Blue Boy" painted by Gainsborough, the English artist. In both pictures blue predominates at the center of interest. Blue is considered a difficult color to use in this way because it is less intense than other colors. In order to make the blue outstanding it must be kept clear and sparkling while other colors must be grayed or otherwise softened so as not to attract more attention than the blue areas. In this picture you will notice that the brightest blue is nearest the center. The girl is wearing large blue earrings. These have given the artist an opportunity to make the blue predominate still more by repeating it in a small spot.

No small part of the charm of the picture lies in the easy pose of the figure. The position of the head on the neck seems natural and comfortable. If an artist fails to secure a restful attitude in a portrait the picture lacks the dignity and repose which makes us enjoy any work of art more and more the longer we study it. This figure is well placed within the rectangle.

Johannes (Jan) Vermeer

(yăn vēr mār')

Vermeer was born in Delft and developed into one of the most outstanding of that group of Dutch artists who excelled in genre painting. While he lived he was well known by the people of his own country. Soon after his death he was forgotten until centuries later when his work was re-discovered.

Very interesting is the story of how his work came to be known after being entirely forgotten for so long a time. After Vermeer's death false names were signed to his work and while the pictures were known, nobody realized who was the true artist. One day in the process of cleaning a picture the name of the artist was found. After that other pictures were submitted to the same process until more than thirty of the paintings were found.

Because of the long period of time which elapsed between the death of the artist and the time his paintings were discovered, little is known of his life. It is impossible to know where he studied or who were his teachers.

ENGLISH PAINTING

People in England did not become interested in painting until long after other countries had developed their art to a high degree. The first pictures were portraits of important people but most of them were painted by foreign artists who had been summoned to the court of England. Later some of this work was given to English artists. As soon as England recognized the skill of her own artists the work developed rapidly.

During the eighteenth century the customs of English society provided the inspiration for most of the painting. Portraiture remained the chief interest although other subject matter dealing with landscape and animal painting was introduced.

English art reached its highest perfection at a time when other countries were beginning to show signs of decadence in painting.

AGE OF INNOCENCE

Place: National Gallery, London

Reynolds

1723-1792

English

This little girl sitting alone is a favorite of many people. We do not know who the child was, but the artist has painted "Age of Innocence" so beautifully that we enjoy the lovely picture he has made.

We see only the side or "profile" view of the face. The features are very regular yet child-like in shape. How old do you think this child might be? Notice the graceful little hands and the tiny feet peeping from under her skirt. She is clothed in a light color so that we can see her easily against the dark background. The tree behind her suggests a sheltered place in which she sits. Her dress is spread so as to form a pyramid shape as she poses.

The spot of blue sky back of the child's face and head contrasts with the warm color of her skin and so helps to attract our attention to the center of interest. See how softly the folds of the dress fall.

Why do you think the artist chose this name for his picture?

Sir Joshua Reynolds

(jōsh' ū-ā rēn' ūldz)

How would you like to have your own father for your school teacher? The father of Sir Joshua Reynolds was the master of the grammar school which Sir Joshua attended. During the week the father taught school and on Sundays he acted as clergyman at Plympton Earl, in Devonshire, England, which was the birthplace of Sir Joshua.

At seventeen the son became an apprentice to Thomas Hudson, a portrait painter. Reynolds' work soon became superior to that of his teacher.

While still a very young man, Sir Joshua visited Italy in order to study the work of Italian masters. Upon his

return to England he was kept busy painting portraits for people who liked his work. By the time he was fifty-four years old he had become so popular that he was appointed "Painter to the King." He held this position until his eyesight grew so dim that he could no longer paint.

Reynolds loved to paint pictures of beautiful children, particularly little girls. One of his pictures is called "Angel Heads." Each little head in it is a portrait of the same child in different positions. Wings have been added, making five little angels in the picture.

"Miss Bowles," "Penelope Boothby," and "Strawberry Girl," are other pictures painted by Reynolds. How many of these do you know?

AN ARISTOCRAT

Place: Private Collection

Landseer

1802-1873

English

This noble animal would make a lovable pet and a dignified companion. Landseer enjoyed painting beautiful animals, especially dogs. Almost any animal is beautiful if it is well fed and protected. The one Landseer painted showed good care. The pose of the dog suggests that he expects admiration and is confident that he will receive it. He is accustomed to only the best of treatment and expects everyone to be his friend. He looks as if he would gladly leave his resting place and go for a happy romp with some child who admires him.

This picture is really a portrait of a dog. The artist has sought to portray the character of this animal just as truthfully as if it were a person who was posing. The shaggy coat and the well poised head indicate that the animal is truly an "artistocrat." The dainty paws are placed so carefully together. The moist red tongue in the partly open mouth indicates health and eagerness for activity. He seems to say, "come and play with me." The dog is friendly but dignified.

The contrast between the dark head and the white body create a natural center of interest. The ring in the foreground balances the dark of the dog's head. The gulls flying in the background break up the plain area of the sky and harmonize with the light color of the dog. The only bright color in the picture is the red of the dog's tongue.

Draw a picture of one of your pets. Can you make yours look as well cared for as this dog?

Sir Edwin Landseer

(ěd' wīn lănd' sēr)

The father of Landseer was an artist who did much to encourage his young son in the same kind of work. He kept all of the child's sketches, which are now on exhibit in the museum in London. This son became one of the most popular of the English artists. Although he painted portraits, he is best known through his paintings of animals.

Like the French artist, Rosa Bonheur, Landseer was a lover of animals. He kept many pets. He refused to shoot the deer in the mountains, but found many opportunities to paint pictures of them when he visited Sir Walter Scott in Scotland.

Landseer's animals seem almost human. He believed that they could feel and understand him like human beings. Therefore his animals appear very intelligent. His drawing was accurate and he was skillful in the arrangement of his composition as well. Some consider him the finest animal painter of all time, but others declare that his animals are too much like people.

Edwin won his first medal when only eleven years old. He enjoyed being with people and was popular with all who knew him.

FIGHTING TEMERAIRE

Place: National Gallery, London

Turner

1775-1851

English

What a blaze of glory we see in this sunset! No wonder that Turner wished to put such beauty into permanent form on canvas.

The word "Temeraire," means "one who dares." That was the name of the old battleship which Turner saw being towed to the breakers' yards one evening at sunset. The old ship had seen many a battle. She was captured from the French by the English, who later put her into active service. Upon her return from the Battle of Trafalgar, where Napoleon was defeated in his attempt to conquer England, the old Temeraire was received with great pride by all the people. At last when it was decided that she should be kept no longer, she was towed away to be broken up.

"That would be a fine study for your brush," remarked the friend who stood with Turner and watched the old ship until it faded out of sight into the distance. Later Turner produced this beautiful painting.

It is the end of day and also the end of the ship's existence. The ship floats quietly upon the surface of the water. It can no longer move under its own power, but must be towed by the noisy, fiery little tug. What a fuss the latter makes in contrast to the dignity of the noble vessel!

This picture is a fine example of Turner's best impressionistic style. The colors are brilliant and sparkling. See how the red disk of the sun balances other brilliant spots in the picture. The dark mass which is the little tugboat is balanced with other dark areas at the lower right-hand corner of the picture.

Joseph Mallord William Turner

(jō' sēf māl' lērd wīl' yām tūr' nēr)

The first exhibit of Turner's drawings took place upon the walls of his father's barber shop. Many of the draw-

ings were sold, and the boy was kept busy making other drawings and pictures to be sold in the shop.

He continued to paint and by the time he was thirty-five he was considered one of England's leading artists. He became wealthy. In spite of his wealth, he always lived quietly. His greatest interest and pleasure was in his art. He cared little for the society of other people, preferring to spend his time with his work. He lived for his art and often refused to sell his pictures even though there were times when he needed money badly.

As Turner grew older he wished only to watch the sea. He spent his last days at Chelsea where he lived under an assumed name in order that his fame would not attract crowds to his cottage and thus disturb the quiet that he loved.

Of all his paintings, "Old Temeraire" was Turner's favorite. He willed this picture to the British Nation and today it hangs on the wall of one of the rooms in the National Gallery, London.

FRENCH PAINTING

The Frenchman's love of delicacy and refinement is shown in the fact that the first painting of France grew out of miniature painting. Instead of continuing in this type of work, France borrowed ideas from Italy.

People of importance, especially the monarchs, traveled extensively between the two countries. A number of these noted people were enthusiastic patrons of the arts and carried back with them to France many of the Italian ideas about painting but they did not borrow the religious subject matter of Italy.

Italian art was dominated by the Church and French art by the reigning monarch. Art became a plaything of the ruling class and its style changed according to the taste of those in power. Artists tried to please the patrons instead of expressing their own ideas.

At the same time a small group of artists became dissatisfied with such insincere painting and became students

of nature. They tried to express what they felt about the out of doors. They became known as "Impressionists." Their special interest was the expression of light as seen in nature's various moods.

Other artists worked entirely alone and in their own way. Chavannes and Cezanne did not join themselves to other groups of painters. Their style was original and today their work has great value.

THE BATHERS

Place: Tate Gallery, London

Seurat

1859-1891

French

This picture is particularly interesting because of the manner in which it is painted. Seurat was the first artist to apply paint in just this way. He used this method in all his pictures. By applying the paint in small spots of equal size he produced an effect which resembles tapestry in appearance.

This technique is sometimes called "neo-impressionism." It is done by selecting a series of four colors and applying them in small spots following a certain order. Each color is used in its turn. The lighter tones of that color are applied first and then the darker ones.

The best way to understand this painting is to make a small neo-impressionistic picture of your own. Use either water-color paints or crayons on water color or drawing paper. First make a light pencil sketch of an object which is simple in shape. Decide what color it is to be. Decide also upon the color of background and foreground.

Starting with blue, make the color very light and apply it in spots wherever you think you will need light-blue in the picture. If only a small amount of this color is needed, keep the spots far apart but all spots must be as nearly as possible the same size. For large areas group many small spots together to fill the space. After you have placed all of the light-blue you think you need, do the same thing with a darker blue. Keep on using a deeper

color until you have used all the blue you think the picture will need. Use dark-blue spots in the shadows and light-blue spots in the lighter areas.

Working in between the blue spots place other colors in the same way using red spots, then yellow spots and finally green spots. All the four colors are used in all the objects but a green object will have more green than any other color, a yellow one more yellow, and so on. After you have used all of the colors you will probably wish to go back and add some in places you forgot. Do this until the picture is complete. No purple is used. In order to paint purple objects use blue spots with red ones in between. When seen at a distance an area looks purple when painted in this way. Black is made by combining spots of all the dark colors, especially blue, red, and green.

If you have a large print of a picture by Seurat you will be able to see the dots.

In becoming interested in the technique of the painting do not forget to enjoy the picture. Perhaps you have seen the one by Seurat called "Along the Seine" or "Sunday on La Grand Jatte." The one we are studying suggests the same theme although the composition is less elaborate because there are fewer objects in the picture.

After we have noticed the freshness of this picture, we enjoy thinking about the arrangement. The interest centers in the figure sitting on the bank of the river with his clothes beside him. Other figures surround this one in a way that suggests "framing" of the central figure.

Next study the picture in order to discover the interesting arrangement of dark and light and color areas. See if you can find which ones balance each other.

Georges Seurat

(zhōrzh sě rä')

Georges Seurat was born in Paris. He studied there at the Beaux Arts.

Thirty-two years is a short life-time in which to become a distinguished artist but in this limited period Seurat

gave the world pictures that are different from those of any other artist. His custom was to make many careful sketches. These were all very much alike. He painted few pictures, but several of them are important and all are similar in appearance.

Seurat applied his color in small patches or "dots" in a manner suggestive of impressionism. His designs are rather stiff and rigid, yet every one is interesting.

DANCE OF THE NYMPHS

Place: Louvre, Paris

Corot

1796-1875

French

The fairy-like quality of soft twilight which Corot loved is seen in "Dance of the Nymphs." Dainty dancing figures glide among silver-leaved trees. Corot did not care to paint the glaring noon-day sunlight but preferred the shadowy lights of early morning or late evening. He painted these with great delicacy and skill. His trees have as much character as some artists give to their portraits.

Most of Corot's pictures have the same general plan of arrangement which consists of a large group of trees on one side of the picture balanced by a smaller group on the other side. The smaller trees usually have less foliage than the larger ones. The figures are placed near the smaller trees.

Trees had been painted before Corot's time, but no other artist caught the spirit of nature so well. As you study "Dance of the Nymphs," you will find little detail in the trees. Leaves have been expressed as great masses of foliage. This makes them seem alive and able to flutter in the breeze.

Early morning mists and silvery trees beside a lake at sunset were Corot's favorite subjects. He often included figures but these were always small and less important than the landscape. The fanciful quality of his figures suggests his great love for music and poetry. Corot often arose as early as three in the morning and watched the day come in order to catch this poetic spirit in nature.

Jean Baptiste Camille Corot

(zähn bǎp' tēēst kǎ' mēēl kōrō')

Except for his early years of struggling for permission to do the work he loved, Corot spent a quiet, peaceful life. His contentment is reflected in the moods of nature he portrayed. His landscapes are always quiet but full of joyful, singing life. He did not care to show the gathering of storm clouds nor any of the severer aspects of nature.

At the age of eleven Corot was sent to boarding school. His father, a man of wealth, was desirous of having the son follow a business career. Accordingly, the boy was apprenticed at the age of sixteen to a merchant. After working for eight years with this man he could not become interested in selling goods. When the father realized that his son was a failure in the business world, he reluctantly permitted the youth to study painting, saying that he would probably "not amount to anything." Young Corot entered into his new work wholeheartedly.

Corot's father was kind and even though he disapproved the son's choice of a career, funds were provided for him to use in case his pictures did not sell. Even after Corot became famous the old father found it difficult to believe that his son was really a remarkable painter.

At the age of fifty years Corot found his work much appreciated. His pictures sold rapidly although he asked such low prices for them that his friends became concerned lest he should not receive enough money for his work.

"Very well," he said, "go yourselves and mark the prices on them." But Corot kept for himself the privilege of giving away his pictures whenever he chose.

We was exceedingly generous, particularly to young, struggling artists. He said he could work better when he felt that he was helping others and that his charity always brought back more than he gave.

FARMYARD SCENE

Place: Private Collection

Gauguin

1848-1903

French

The use of a straw stack as a center of interest in a picture is quite an unusual occurrence. However, few straw stacks are as interesting as this one in shape and in color. The artist skillfully planned to have his most brilliant color near the center of the picture. This contrasts beautifully with the rich background of tall poplar trees silhouetted in charming pattern against the blue sky.

The angular line seems to predominate in this composition. Even the direction of the brush strokes adds to this effect. We receive the impression that the artist was feeling happy and energetic when he painted this picture. It looks as if he had decided just what should be done before he started to paint. He painted without restraint.

The quality of rhythm is very pronounced. One part of the picture seems to flow into another until the joyous relationship of line and color make us feel happy enough to dance.

All subjects would not be suitable for painting in this manner. How many objects can you name which would be suitable for this type of treatment?

Paul Gauguin

(pôl gō' gu ïn)

Gauguin was born in Paris in 1848. When three years old he was taken to Peru. His father died on the voyage. His mother took Gauguin and Gauguin's sister to Luna to live among wealthy people of low ideals. Gauguin was waited upon by Chinese and negro servants. He had an exceptionally bright mind but did not care to use it.

At the age of seventeen he sailed to South America as a pilot's apprentice. After three years of life on the sea he discovered that his lazy habits had robbed him of the education necessary for him to succeed in this work. He returned to France and obtained a clerkship in the office of a

stockbroker. He had discovered the need of working and when he once decided to train himself for his job he met with great success. He married and had five children. He was a success in the financial world.

But Gauguin was not contented with his achievements. He disliked civilization and sailed to the South Sea Islands to seek freedom. Having deserted his wife and children he lived among the natives and adopted many of their customs until he became something of a savage himself. He painted the people among whom he lived. Several times he returned to France but always met with discouragement when he tried to sell his paintings. His character became weaker and weaker. At last he died in poverty.

Gauguin was a man of undisciplined character. His pictures show a wild, mystical type of thinking, yet art was the only thing in which he found any stability at all.

THE GLEANERS

Place: Louvre, Paris

Millet

1814-1875

French

"The Gleaners" takes us into the fields of France in the autumn. The wheat has been harvested and the figures in the background are binding and loading the sheaves. As the grain is gathered some of the heads fall to the ground and are not collected by the reapers. In France people called "Gleaners" are permitted to enter the fields and take for themselves all the grain they can find after the harvest has been gathered. Occasionally a kind-hearted farmer will instruct his workers to leave an extra large amount of grain in order to provide well for the gleaners.

Perhaps this picture will cause you to recall the Old Testament story of Ruth gleaning in the fields of Boaz, centuries ago.

The three peasant women in the foreground are the most important objects in the picture. The artist has given their rough but sturdy garments a certain grace and charm. The movements of the women are very rhythmic. While the two stooping figures are in similar positions,

there is enough difference to make the poses interesting. Study the graceful curves of their backs. Theirs is the rugged beauty of the earth that comes through hard toil and close association with the out-of-doors. See how strong and capable their hands appear.

Millet usually keeps the backgrounds of his pictures very simple, but in this one a great many things are happening; yet all of these distant figures have been kept so small and so soft in color that they do not interfere with the central figures. The houses with the red roofs are probably the homes of the peasants who work in the fields.

As we look at this picture we can readily understand why it was not appreciated by members of French nobility who at that time were trained to believe that only the luxurious could be beautiful.

You will enjoy "The Gleaners" more if you can study along with it another picture by Millet called "The Angelus." In the latter picture two figures stand in a field with heads bowed in prayer while they listen to the church bell ringing "The Angelus," which is the evening call to worship. The spire of the church can be seen in the distance. Do you know this picture also? "The Gleaners" shows people at work in the heat of the day while "The Angelus" shows them pausing in the twilight after the day's work is done.

Jean Francois Millet

(zhān frōn' swā' mē' lě')

The parents of Millet were peasants who spent many hours each day working in the fields, but they were well educated in literature and art. There was a wholesomeness about Millet's early life which did much to influence his painting. His grandmother, a very pious woman, and her brother, who was an exiled priest, lived in the home. The priest studied Latin Classics much of the time when he was not working in his fields. These people helped the boy to appreciate all that was beautiful and to reverence all that was good.

A little time spent in Paris, where he went to paint, convinced Millet that he could not be happy in a city. When he was about thirty years old he returned to spend the rest of his life at the edge of the forest near Fountainbleau.

At first people did not care for Millet's work because it was different from the kind of painting they had known. They had become accustomed to seeing pictures of gay court scenes with people dressed in rich silks. Millet's hardy but charming peasant people against nature's own background did not look beautiful to them. Gradually his pictures became appreciated and he sold many of them for good prices.

Millet enjoyed watching people at work. He always made many quick sketches of the things he wished to paint but did not have people pose for him. He tried to draw their most characteristic actions but did not care to paint portraits of any particular individual.

Millet places the horizon about two-thirds of the way up in all his pictures.

MADAME LEBRUN AND DAUGHTER

(Artist and Daughter)

Place: Louvre, Paris

Lebrun (Le Brun)

1755-1842

French

No doubt you will be surprised to learn that the woman you see in "Artist and Daughter" was the artist who painted the picture. She must have sat with her daughter in front of a mirror in order to plan this interesting self-portrait.

See how well the figures are fitted together so that they become one group. The shapes formed by the lines of the child's arms and those of the mother are similar. They make a very graceful curve. Try to find some other curves in the picture. The two figures together form a pyramid. The background is light just behind the figures and becomes darker as it extends out to the sides. The brighter and lighter colors have been kept for the costumes of the figures. Why do you think this was done? You can find

red, yellow, and blue in the picture. These are called "primary colors," because they are the ones from which all other colors can be made.

Marie Vigee Lebrun

(mā rē' vī' gā lē-brūn')

Her full name was "Marie Ann Louise Elizabeth Vigee Lebrun." She was born in Paris and grew up to be very fond of her father who was a painter of mediocre ability and gave Elizabeth her first lessons. Her limited education was obtained at a convent school where she delighted in covering all her books with tiny drawings.

When Elizabeth was thirteen years old her father died, but Doyan, her father's friend, encouraged her to continue her work although she had to help in the support of the family. She entered the studio of Gabriel Briand, where her progress was rapid.

At the age of fifteen Elizabeth was so popular that important people of the day flocked to her studio to have her paint their portraits.

She was married to Jean Baptiste Lebrun, an art dealer much older than she. Their daughter, Louise, became her greatest joy. The child has been painted many times with her mother.

Madame Lebrun's beauty and gayety won her many friends. Among them were Mariet Antoinette and practically all the famous people of the time. She painted their portraits. During a short trip which she made to Holland, Rubens, who was also there, influenced her painting. She was much interested in the warm color used by this artist and tried to use it in her own painting.

ON THE RIVER

Place: Private Collection, Dusseldorf

Rousseau

1844-1910

French

The two jolly little boats in "On the River" tempt us to leave our work and go adventuring. It would have to be a very carefully planned adventure, however, if we carry

it out in the spirit suggested by this picture. We feel that Rousseau knew exactly what he wanted to do before he started to paint. Each object is placed with extreme care. Every shape has been planned with intricate pains. The leaves on the tall trees at the left show a lacy pattern silhouetted against the sky. Pyramid shapes are plentiful. See how many of them you can find. Notice also that the pyramid shapes are taller in proportion to the width than in most pictures that we see. The perpendicular direction suggested by the lines of this picture would make it necessary to use a perpendicular rather than a horizontal rectangle for the composition if the artist had been less skillful in handling his design.

We seldom find two shapes placed as are these boats without causing a division of interest. The error of a divided center of interest is avoided in this case by making one boat larger and brighter in color than the other one and by the placing of the group of tall trees in the center. Notice that the large area of bright red on the larger boat is balanced by the small spot of bright red which makes the flag of the other boat. Cloud effects in the distance tend to repeat the pyramid shape.

Since water always seeks a level we are accustomed to associating horizontal lines with the drawing of water. Rousseau has made the horizontal direction very noticeable in painting the tiny waves. What shapes other than the pyramids do you find repeated in this picture?

Henri Julien Rousseau

(än'-rēē zhü'-ly' in rōōss-ssō')

Henri Rousseau did not begin painting until he was forty-one years old. Before that time he had been a customs house official. His first paintings were based on his memories of five years spent in Mexico as horntooter in a band.

Beginning his work so late in life, he depended upon his own feeling of how things should be expressed. He painted by intuition much as an untrained musician plays by ear.

Children paint in the same way and Rousseau's work looks very much like that of children. His pictures are charming because they are sincere. He was following only his own ideas and not trying to imitate those of some other artist.

OXEN PLOUGHING

Place: Luxembourg, Paris

Bonheur

1822-1899

French

This picture takes us back to the days when oxen were depended upon to do the farm work. The fine animals in the picture look well cared for. No doubt the farmer who owned them was very proud of his beautiful work animals. His farm must have been prosperous because the soil looks rich and capable of producing excellent crops.

The figures in the picture are of less importance than the animals. Apparently the artist's chief interest was in the painting of the oxen. Details have been studied in order to make them look as life-like as possible. The observer becomes more interested in the animals than in the people. Sometimes Rosa Bonheur became so concerned with painting every detail accurately that all parts of the picture became equally important. (Compositions are better when some parts are more important than others.) In "Oxen Ploughing," the animals become related to the background better than in some pictures by this artist. A line drawn along the backs of the oxen would form the same kind of curves as those made by the hilltops. The stick raised above the man's head emphasizes the same direction of line.

Rosa Bonheur

(rō' ză bōn nêr')

All four children of the Bonheur family grew to be artists. Rosa, the eldest, could draw well before she learned to write. The father was a painter and teacher

of drawing but he sometimes found difficulty in earning enough money to provide for his family.

Because of the death of her mother, Rosa at the age of eleven went to live with an aunt. She was sent to school but did not progress very well because she was not fond of study and preferred to spend all her time in drawing. The margins of her books were sometimes used for this purpose. During her long walks to school she often stopped to draw pictures in the sand. Occasionally she became so interested in drawing that she forgot to go to school.

When her father saw that she did poorly in school he sent her to be an apprentice to a dressmaker. She showed so little interest in this work and so much interest in drawing that her father finally decided to have her spend all of her time in the study of art.

Rosa always painted animals. They were her friends and she was anxious to know everything about them. Her first picture was exhibited when she was nineteen. As her work developed she became known as the "Animal Painter of France."

In order to make sketches for "The Horse Fair," her best known picture, she wore male attire in order to gain admission to the fair grounds where no woman was permitted to go. "The Horse Fair" was finally sold to an American for \$55,000. The buyer presented it to the Metropolitan Museum in New York City. The artist had previously offered it for sale to her native village for \$2,400, but an English firm purchased it for a larger sum and later sold it to the American. If you have a reproduction of "The Horse Fair," you will wish to compare it with "Oxen Ploughing."

Rosa Bonheur received high prices for her pictures and sold so many of them that she became quite wealthy.

All her life she kept many pets, and bought a beautiful home near Paris in order that she might have a place for them.

SAINT GENEVIEVE

Place: Pantheon, Paris

Chavannes

1824-1898

French

"Saint Genevieve" is a lovely decorative composition with vertical and horizontal lines. It is a mural on the elaborately painted walls of the Pantheon in Paris. Of all the pictures there, showing the life of Saint Genevieve, this is one of the most beautiful. That is the reason copies of it are seen often.

When pictures are used for wall decoration they must be painted in soft colors, otherwise we would become tired of them. They would seem to crowd the room. For this reason flat colors are better than those which are put on in a way that makes the figures seem rounded too much. Such treatment suggests design and is known as "decorative treatment."

How still everything seems. Brilliant colors could not possibly give this effect. Even the moon is a soft rather than a brilliant yellow. The dull red of the roofs and quiet blue of the sky seem to be "whispering" rather than "shouting" as do some colors.

From top to bottom this picture is divided into five sections. See if you can find them. No two sections are of the same size. That is why the spacing is beautiful. From left to right there are three important objects which form vertical lines. What are they? What has the artist done to make the head of Saint Genevieve seem more important than the flowers in the vase? Select any one color you see in the picture and see in how many objects you can find the same color repeated.

Chavannes knew the power and dignity that straight vertical lines could give and was wise enough not to break their direction by having Saint Genevieve lean upon the wall. Neither did he introduce flowing lines.

Saint Genevieve was chosen as the subject of Chavannes' murals because she was considered the patron saint of Paris. During the Middle Ages the idea developed that

every important city was under the protection of a patron saint. The life story of Saint Genevieve is well known to citizens of Paris who reverence her because of the ways in which she many times encouraged the people when their city was in danger. The people of Paris, France, still consider her their protector and the section of the mural which we are discussing shows her keeping watch over the sleeping city.

Puvis de Chavannes

(pū vēs' dē shǔ vǎn')

Chavannes was born in Lyons, France, a city famous for the number of great men connected with it. He went to Paris at the age of twenty and worked for a short time under two other artists; then he set out to paint in his own way.

Only one person was ever allowed to watch him paint. That was Princess Marie Cantacuzine. He loved her and for over forty years she was a source of inspiration. They were married in 1897. She lived only a short time after this and Chavannes died the following year.

The mural paintings of Chavannes are among the first the world has known. At first painting after painting of his was rejected in the salons; an unappreciative public ridiculed his work. But when he was thirty years old his real opportunity came in the form of a commission to decorate the blank panels of the walls in his brother's house. He painted these so beautifully that people ceased to laugh and began to admire.

Never did Chavannes allow strong contrasts of light and shade to enter into his mural decorations. He wanted his pictures to become a part of the wall they enriched instead of being merely pictures painted on a wall. After years of ridiculing his work the critics finally realized that Chavannes was right.

France is proud of her paintings by this master of mural decoration, but America also owns some of his work.

If you ever visit Boston do not forget to see the beautiful murals by Chavannes which decorate the grand staircase in the Public Library.

GERMAN PAINTING

Today much of the world's finest art is to be found in Germany; Munich, Berlin, Cologne, and Dresden have great galleries of paintings from all over the world. Many of the world's masterpieces from other countries have been purchased by Germany and placed in these galleries along with paintings by German artists.

German artists preferred to paint portraits or religious pictures. The latter were used as altarpieces but they were usually smaller than the Italian ones. A great deal of work in stained glass decorated the churches in Germany, causing less demand for painting than in some other countries.

Like the paintings of Holland and Flanders, most of the German work was realistic in treatment with a great deal of attention given to details. The careful painting of textures such as fur, feathers, and hair seemed to delight these artists.

THE BOY CHRIST IN TEMPLE

Place: Private Collection

Hofmann

1824-1911

German

"The Boy Christ in Temple" is a very familiar picture to most people. While it does not rank with the world's greatest paintings, it is an interesting one for us to study. It is more like an illustration than a painting because it draws our attention to the story it tells more than to the plan of the composition or other art considerations. The picture appears to be based on the passage of scripture which describes the incident of the boy Christ being found in the temple after having been missed by His parents. "And it came to pass, that after three days they found Him in the temple, sitting in the midst of the doctors, both hearing them and asking them questions." (Luke 2:46.)

The small figure of the child stands out in contrast to those of the mature men. Further emphasis is given to the center of interest by the light area of the robe He is wearing and the fact that the eyes of all other persons are fastened upon Him. When a definite direction of gaze is shown the attention of the observer centers upon the object at which those in the picture are looking, just as definitely as if lines were drawn to that object.

The picture is not accurate as to details, the most outstanding discrepancy being the modern construction of the book. This type of book was not used at the time of Christ. In what other pictures does this same "error" occur? Artists frequently ignore such facts of history and concern themselves first with the design of the picture. In this case it is possible that the artist became so engrossed with the story he was telling and the facial expression of his subjects that he grew careless of certain facts.

The figures are grouped in an interesting way and even though the theme is religious the people seem very human. German artists always preferred everyday subjects and even when using a sublime theme this painter treated his subject in a familiar manner.

Heinrich Johann Hofmann

(hīn' rīk yō hān' hōf' mǎn)

Heinrich Hofmann was one of the best known of the modern German painters. He became popular through his painting of religious subjects. He was also known as a history and a portrait painter.

Hofmann was born in Darmstadt, March 19, 1824. He studied at the Dusseldorf Academy and later at the Antwerp Academy. He visited Holland and Paris, returning later to his home where he spent his time painting portraits. Later he traveled to Munich and Dresden and then to Italy, where he spent most of his time in Rome. In 1862, he moved to Dresden and in 1870 he became a professor in the academy of that city.

THE MERCHANT GISZE

Place: Berlin, Germany

Holbein

1497-1543

German

How many different objects can you find in the picture called "The Merchant Gisze?" All are very small and painted with infinite attention to detail. Apparently the artist was anxious that each of the numerous objects should be painted as carefully as the figure of the man which occupies the center of interest.

Unless the artist were extremely accurate in his representation of the different objects, a picture of this kind would lack unity, but such difficulty has been avoided by keeping each thing in just the right relationship to every other object. The brilliant costume of the man suggests soft rose-colored satin and rich black velvet. The dark and light areas, because of their shape, make a pleasing pattern. How many different kinds of textures can you find represented in the entire picture?

Hans Holbein

(häns hōl' bīn)

For many years no one knew exactly when Hans Holbein was born. Because of this, many sketches made by the father, also named Hans, were accredited to the son. After the correct date of birth was discovered it was found that many of the sketches were made before Hans was born so must have been the work of the father. This only shows that the work of the two men was very similar in style.

Very little is known about the childhood of Hans and his brother, Ambrosius, but it is supposed that they were poor and that their father was unable to give them financial help. No doubt he taught them what he could about painting. The boys spent some time in Basel where a university is located. Many of the scholars working in the university needed designs for title pages and illustrations for their books. These were supplied by Hans and Ambrosius.

ITALIAN PAINTING

Most of the religious paintings of the world have come from Italy. Just before the period known in history as the Italian Renaissance many beautiful cathedrals were built. The interiors of these cathedrals were decorated with elaborate paintings of religious subjects. Since more paintings were used in the church than were used anywhere else, every artist sought to paint the kind of pictures that were suitable for church decoration.

Three factors influenced early Italian painting. (1) The leaders in the church felt that all pictures should be dignified because they considered it almost a sin to have the characters of the Bible look too much like ordinary people; (2) the artists observed the architectural lines of the buildings and tried to make their pictures harmonize with the construction and the sculptural lines of the buildings; (3) painting was a new art and artists did not yet realize that many different kinds of work could be done with the brush. The result was that the first Italian paintings seem rigid as if the figures were carved from wood. They look more like designs than paintings.

Because of the design quality of these early paintings, many people fail to appreciate them. This is true because such people seek to compare them with nature. These paintings were made for the purpose of decoration and were not meant to be copies of nature. When we look upon them as beautiful and rich designs we are not disappointed.

Giotto was one of the first artists to break away from the formality of earlier painting. Other artists followed him in this tendency until a very different style of art developed.

In the Italian pictures that you are studying see if you can decide, by looking at them, which ones were painted first. The ones which were painted first look more like designs than those which were painted last. See if you can arrange them in the order in which they were painted without looking at the dates on them.

CREATION OF ADAM

Place: Sistine Chapel, Rome

Michaelangelo

1475-1564

Italian

"Creation of Adam" is one of the pictures which decorates the ceiling of the Sistine Chapel in the Vatican. The best way to gain an idea of how the original looks is to hold the print above your head and gaze up at it as if it were painted on the ceiling above you. Michaelangelo decorated the entire ceiling which contains ten thousand square feet. There are three hundred and forty-three figures painted on it.

The particular panel of the ceiling which we are discussing shows the figure of God reaching out to touch the fingers of Adam to give him "The spark of life." The figure of God is supported by angels which are grouped into one mass in the folds of the robe.

The figures have powerful muscles, showing Michaelangelo's interest in modeling. These figures stand out from the surface of the ceiling so that they appear to be actually floating overhead. The artist painted them while lying on his back on scaffolding erected for that purpose.

Buonarotti Michaelangelo (Michelangelo)

(bwô' nâr rô' tē mē' kēl ăn' jē lô)

Michaelangelo could do many things well. He was poet, architect, and painter as well as sculptor, but he considered himself a sculptor only, because this was the work that he could do best. Today his mural paintings are as well known as his sculpture. His paintings shows the same interest in the construction of muscles and in the portrayal of powerful movements as that shown in his sculpture. He tried to carve things with paint just as if he were working in stone.

Michaelangelo was born in the mountains of Italy where his father was governor of two small towns. When Michaelangelo was a year old, his parents went to Florence

leaving the child with a stonecutter and his wife. Perhaps, as he grew older, it was with these people that he became interested in carving.

At that time it was customary for children to work as apprentices in shops and studios of different craftsmen and artists; so at the age of thirteen, although his parents disapproved of his interest in art, Michaelangelo was sent to work in the studio of Ghirlandajo, one of the leading artists of the time. Here he did such good work that other boys became jealous of him. One of them threw a mallet at him one day and broke his nose, disfiguring him for life.

At the age of fourteen he made up his mind to become a sculptor so he went to study in the Medici Gardens. He spent his life in Rome and Florence, Italy. From 1505 until his death he was employed by the Popes for whom he produced great paintings and powerful statues. The huge cupola of Saint Peters in Rome was planned by Michaelangelo, but it was finished from his designs after the death of the artist. This cupola is considered Michaelangelo's masterpiece.

HOLY NIGHT

Place: Dresden Gallery, Germany

Correggio

1494-1534

Italian

At Christmas time we see "Holy Night" reproduced more often than any other picture. It is one of the world's most famous paintings of the birth of Christ. The original hangs in the Art Gallery at Dresden, Germany.

The light appears to be coming from the Child and shining on all those around, causing a definite contrast with the darkness of the rest of the picture.

The figures are in very interesting positions as if the artist tried many different arrangements before deciding upon the one he wanted. Foreshortened positions are used a great deal. (Foreshortening takes place when an object

is extended toward the observer so that it look shorter than it really is. Measure the length of the arm, from shoulder to wrist, of the figure leaning on the manger. Compare its length with that of the figure standing whose arm is not in a foreshortened position.)

Compare the angels in this picture with those of Micheal-angelo's "Creation." Notice in both pictures how they move about freely in the air yet seem like creatures of flesh and blood rather than mist-like wraiths of indefinite shape.

Antonio Allegri da Correggio

(ăn tō' nī ō ăl lă' grē dă kō-rěd'-jō')

Correggio was named after the town in which he was born and little is known about his life.

Some writers say that he was well paid for everything he painted while others state that he remained poor all his life.

Like Michelangelo, he was fond of painting figures hovering in mid-air. These are skillfully placed in foreshortened positions. Many artists try to do this, but have difficulty in making the figures look natural. There is much dramatic action in all of Correggio's pictures.

Correggio was a master of chiaroscuro. That means that he was able to arrange the light and shade of his picture in a particularly pleasing way. He also used fine pattern. If you wish to see this more clearly, place one of his pictures before you and look at it with half-closed eyes. This will blur everything in the picture so that you cannot tell what the different objects are. You will see dark and light spots only, but they will be arranged to make a very interesting plan or "pattern."

Correggio admired the work of Raphael, Mantegna and Francia. Studying the paintings of these Italian artists helped him to put into his own pictures many of their fine qualities.

THE LAST SUPPER

Place: Milan, Italy

Da Vinci

1452-1519

Italian

Few pictures are as well known and as highly prized as "The Last Supper," which very suitably decorates what was originally the dining hall of the old monastery in Milan, Italy.

The Christ is shown in the center of the table with the disciples grouped, six on either side. Apparently the artist had in mind the moment immediately following the startling statement by the Master that one of them should betray Him. The expressions on the faces of the disciples indicate this.

Although the figures have been placed in separate groups, each group is related to the others because of the position of the hands, the direction of the gaze, and areas of light on the clothing. The arrangement of the lines of the walls and ceiling also helps to carry the attention to the central figure. This is considered one of the best known examples of skillful grouping of figures as well as of perfect perspective.

An interesting detail in this picture is the fact that the saltcellar next to Judas' hand has been tipped over. At that time people considered the spilling of salt a very unlucky omen.

Throughout the more than four hundred years since this picture was painted, it has narrowly escaped being destroyed a number of times. There is a great scar in the lower center showing where a doorway was once cut through the wall and where its top extended into the picture. This painting was not always appreciated as it is today.

An unfortunate experiment in the mixing of colors is responsible for the fact that the paint has gradually flaked off until only a suggestion of the picture's former grandeur

remains. However, on the sidewall of the room which contains the painting, a full-size copy has been made so as to preserve the composition after the original can no longer be seen.

The figures in "The Last Supper" are more than life-size. The picture is twenty-eight feet long and occupies the entire upper part of the wall at the end of the room. Both sides of the picture are very much alike in arrangement. Such a plan is known as "formal balance."

Da Vinci's "Last Supper" is usually accepted as the greatest of all paintings in which this subject has been used.

Leonardo Da Vinci

(lē-ō-nār'-dō dā vĕn' chē)

The life of Leonardo Da Vinci is so interesting that whole books have been written about him. Like Michelangelo, he was a man who was able to do many things well. His greatest talent lay in his painting, but he was also engineer, architect, poet, author, sculptor, geologist, botanist, musician, and philosopher. He enjoyed playing upon the lyre and was fond of athletics. His handsome appearance added to his popularity. The Duke of Milan was fond of him.

Because of his many interests Da Vinci could give little time to any of them.

After having become the most popular painter of his day in Italy by the time he was thirty-two, he went to France where he became a member of the king's household.

Most of his time was spent in the painting of religious pictures, but he painted one portrait, the "Mona Lisa," which has caused more comment than any picture of its kind in the world. It is a portrait of a woman whose facial expression shows a very mysterious smile. She is not a beautiful woman, but the artist has put so much character into her face that the picture never fails to fascinate.

The types of background used by Da Vinci reflect his interest in engineering. He shows winding roads and other interesting kinds of construction.

In one of his books Da Vinci said, "The artist must be solitary to be himself." He died in France, alone. He never married.

MADONNA

Place: Uffizi Gallery, Florence, Italy

Bellini

1390-1470

Italian

Dignity, repose, and formality are the outstanding characteristics of this Madonna. The artist has considered his subject in a very serious way. Apparently he thought that only the richest and most dignified treatment were worthy of representing the "Queen of Heaven" and her holy child. Pure gold has been used in the crown and halos. Only the richest colors were selected and the design was carefully planned.

Notice how well the design fits into the shape of the picture. The circular arch at the top helps to establish the rhythm of the circles. The white head-dress drooping over the shoulders emphasizes another arch shape. See how many times you can find complete circles or the circular arch repeated in the composition.

The blue drape over the shoulders of the baby is the only really cool color used, although the red in the front of the virgin's dress is a warm color in its coolest form.

In spite of his little round face, the baby looks like a small adult rather than a child. That is because the head is small for the size of the body. Early Italian artists did not always realize that the head of a child is larger in proportion to the size of the body than is that of a person who is fully grown. The average adult figure is about eight heads high while that of a six-months'-old child is only two and a half heads high.

The figures in this picture look very stiff but when we remember that the Italians painted pictures to decorate the walls of the cathedrals and that these pictures became a part of the architecture, we have a greater appreciation for this type of expression. They helped to make the

building look more substantial and the perpendicular lines harmonized with the dignity of the Gothic architecture. Compare this picture with "American Gothic" by Grant Wood, the American artist.

Jacopo Bellini

(yă'-cō-pō bēl-lē'-nē)

Jacopo Bellini was born in Venice and studied in that city. He accompanied his teacher, Gentile de Fabriano, to Florence. While in Florence a bit of trouble with another young man led to Bellini's taking service in the galleys of the State, probably to escape arrest. Upon his return from sea he was arrested but released after a short time in prison. He then returned to Venice but later moved to Padua and finally to Verona where he established a studio. He was the father of two famous artists, Gentile Bellini and Giovanni Bellini, who worked with their father in his studio. His daughter, Nicholosa, married Mantegna, another famous artist.

Little is known of Jacopo Bellini's work since only two of his original canvasses remain. The Virgin and Child is the subject of both of these. At the time the Bellinis worked artists had started to break away from the old formal handling of their subjects and were beginning to prefer to paint figures that looked more natural. Jacopo made figures that were less stiff appearing than those of the early masters but they remained quite formal in arrangement.

MADONNA ADORING THE CHILD

Place: Pitti Gallery, Florence, Italy

Lippi

1406-1469

Italian

Some of the Italian artists were not satisfied to portray just one incident in a picture which illustrated some event. They sometimes showed several things taking place at one time. In the foreground we see a Virgin and Child much like those in other madonna pictures but in the background

there are smaller figures which show incidents related to the birth of the Christ Child. Can you tell what these are? It appears that they portray the birth of John the Baptist which occurred about six months before the birth of Christ. Lippi liked to put many figures in his pictures. Compare this interior view of the rooms with some of the interiors painted by the Dutch artist De Hooch. In what respect are they similar? What is the chief difference in the subject matter chosen by these two artists?

As we study this picture we feel that Lippi worked in a delicate manner and enjoyed painting silk draperies and veils almost as much as did Botticelli, another Italian artist who is noted for his painting of filmy veiling. If you have one of Botticelli's pictures compare it with this picture and notice the similarity between the headdress of this Virgin and the painting of the thin veil in the Botticelli picture.

Fra Filippo Lippi

(frä fīl-līp'-pō līp'-pē)

Fra Filippo Lippi was the son of a butcher of Florence, Italy. The death of his father left him an orphan at the age of eight. He was received into a community of monks where he studied art until he was about eighteen years of age when he left the monastery and traveled about Europe.

This artist was poor all of his life. Six nieces were dependent upon him for support.

Lippi loved to express moving figures under draperies. He wanted the people in his pictures to seem alive and human. He was one of the first to choose the prettiest faces he could find for his pictures of the Virgin. This was a thing that few artists dared to do for fear of being considered too worldly. His painting was very realistic and for this reason lacks some of the dignity that other artists secured. He sometimes chose vulgar types to represent holy personages in his pictures. He clothed his saints and angels in the same kind of costumes as those worn by the common people of Florence.

MADONNA AND ANGELS

Place: Frankfort, Germany

Fra Angelico

1387-1455

Italian

Italian artists were fond of painting pictures of the Virgin seated upon a throne. In "Madonna and Angels," the Virgin occupies the center of interest and is surrounded by angels in circular formation. See how many circles you can find in this picture. Many parts of the architecture contain sections of a circle.

How sparkling yet delicate these colors are! Italian artists used no cheap gilt paint, but only pure gold leaf. It was the work of the apprentices to pound out the gold leaf. Notice the tiny stars on the halos of the angels and the Virgin. The wings of the angels appear to have been made from sections of the rainbow and their robes from the colors of the sunset. Notice the tiny flames on their heads. What do you think they mean? There is a passage of Scripture which says, "When the morning stars sang together and all the sons of God shouted for joy." (Job 38:7.) Do you think that these angels are meant to represent the morning stars?

The plan of this picture is very definite. The artist seems to have been interested in making a design rather than in painting something that would look like a photograph. The starry lining of the canopy suggests the sky at night. No opportunity for harmony is neglected. Even the hair color of each angel is adjusted to the color of the costume. The deep red-brown bands back of the central figures help to emphasize the same color in the halo of the Child. While the Virgin's halo is like those of the angels, its larger size makes us feel that she is more important than the other figures. The Child's halo could not be made larger without having it seem out of proportion with the Child, but since it is the only halo with color our attention is easily attracted to this tiny figure which in reality is more important than any other in the composition.

The central position of the Madonna, the background of the throne, the arrangement of the angels to form a circular frame proclaim that this is no ordinary mother and child, but a pair fit for the heavenly setting in which they are placed.

Fra Angelico

(frä än-jěl' ě kō)

The monk Fra Angelico was the painter of angels. His real name was Fra Giovanni Da Fiesole, but he was called "L'Angelico," meaning "Blessed." Some say that he never took up his pencils without first engaging in prayer and that he always remained in a kneeling position the whole time he was occupied in painting the figures of Jesus and of the Virgin Mary.

No other artist has equaled the clarity and refinement of color in his picture of angels and heavenly scenes; he also knew much more about the human form than did Giotto, of whom he was a follower. All his work suggested a gentle, quiet nature reflecting the spirit of the cloister far removed from the outside world.

MADONNA ENTHRONED

Place: The Academy of Florence, Italy

Cimabue

1240-1302

Italian

"Madonna Enthroned" is a good example of the way the early Italian masters liked to paint. The figures look very stiff when we compare them with pictures that we see more frequently. The Virgin does not have a pretty face, her head is too large, and the head of the Child is too small. The "grown-up" angels are not much larger than the child.

After noticing all of these defects we wonder why this is a good picture. Let us study it more closely in order to see its beauty, for it does have beauty if we know what to look for.

First of all, let us consider its shape. Because it was fitted into a certain place in a cathedral, it had to be made with the pointed top. It had to fit with the architecture of the building that it decorated and this stiffness makes it look as if it were doing its share along with the stone work in helping to support the building.

The colors are very rich. The color which is doubtless reproduced in your print as a warm tan is solid gold in the original. The halos of the angels are all solid gold. In order to secure this gold background, a piece of solid gold was hammered until it spread out as thin as tissue paper. This thin sheet is called "gold-leaf." The gold-leaf was then laid over the surface to which an adhesive substance had been applied. The small dark designs you see on the surface of the gold are not painted on but "tooled"; that is, the gold-leaf has been laid over a paste-like surface and the design pressed in with a tool before the paste became hard.

The Virgin has been made larger than the angels to show that she is considered more important. Artists of this time did not know that the small child's head is larger in proportion to the body than that of an adult, or else they wanted it this way in order to show that the child was unusually endowed with wisdom. At any rate, the Christ Child in this picture looks like a tiny man instead of like a child as we know Him in later pictures.

On a piece of paper, draw an oval to represent the Virgin. Draw a circle where the head and halo are placed. Make a small circle where you see the halo of the child; make middle-sized circles where you see the halos of the angels. Draw in the main lines of the throne and see what an attractive design this picture makes. Make every space a different color if you like.

Giovanni Cimabue

(jō vē' nā chīm ä bōō' ā)

Cimabue was allowed to follow his own desires because he was the son of a noble family in Italy. He became an

artist, and when only thirty years old he painted *The Madonna of the Church of Santa Maria Novello* (*Madonna Enthroned*).

When he painted he allowed no one to see his work. When his painting, "*The Madonna Enthroned*," was discovered it was so much admired that it was carried in a procession to the Church of Santa Maria Novella.

As a youth he was sent by his father to Santa Maria Novella to study letters, but instead of giving his time to studying he drew pictures on books and papers.

When in school he watched for hours some Greek artists who were painting the chapel. He was later placed with these masters and soon became more skillful than they in design and color.

SISTINE MADONNA

Place: Dresden Gallery

Raphael

1843-1520

Italian

The "*Sistine Madonna*" has been called the "*World's Greatest Painting*." In the Dresden gallery this picture alone is given an entire room which visitors enter in silence. The Virgin is shown stepping out of the curtains of heaven which have been drawn aside to let her pass. The characters on either side represent Saint Sixtus and Saint Barbara, both of whom were martyrs. It is believed that two little children who watched the artist at work served as models for the angels at the bottom of the picture. The soft gray clouds of the background take the form of tiny angel heads. Some prints show this clearly. The hand of Saint Sixtus is held out as if directing the Madonna's attention to the world and its needs.

The figure of the Child forms a compact mass with the head and shoulders of the Virgin. The general arrangement of the lines is circular and angular. The draping of the curtains help the eye to travel comfortably around the

corners and serves as a frame for the figures in the composition. The two little angels are needed to balance the lower part of the picture.

Raphael Sanzio

(rä' fā ěl sǎn' zyō)

Raphael was born in Urbino. He was left an orphan when very young. A small picture of Raphael as a baby in his mother's arms, painted by Raphael's father, is said to have furnished the inspiration for the great madonna pictures by which the world knows this artist.

At seventeen he was assistant to the artist Perugino, who taught him to work with much detail and to use transparent, golden colors. This was called his "Umbrian" style of painting. Next he went to Florence, where he met many other artists who gave him new ideas about painting. He learned to paint with richer color, using less detail, and developing what is known as his "Florentine" style. In 1509 he went to Rome, where he again changed his way of working to the broad, powerful style which is so well known today. It was in Rome that he did much of his best work.

Raphael died at the age of thirty-seven. Although his life was short it was eventful and his art contributions to the world are among the finest known.

RUSSIAN PAINTING

Just about a thousand years ago Russia accepted Christianity in the form of the Greek Church. Most of the churches that were built at that time followed closely the design of Santa Sophia in Constantinople, which city was the source from which Christianity entered Russia. Church and State became closely linked with each other. The new movement encouraged many artists to paint pictures for the churches. Other types of decoration were also developed. At first all of the art of music, poetry, drama, and the decorative arts was planned for the church. The

murals and ikons were decorative in style, dull in color and solemn in mood. The artists tried to make them express mysticism.

The Russian people are patient, stolid and repressed. They have great capacity for endurance and these qualities are expressed in their early art.

About a hundred years ago a school of realistic, illustrative painting arose. The work was quite different from the old traditional type. Some of these were not very successful but they helped to turn Russian artists to a world of imagination and color.

Russian art shows unspoiled creative power and well developed technique which suggests that still greater work may be developed in the future.

RUSSIAN WINTER

Place: Private Collection

Grabar

1871-

Russian

In "Russian Winter" we can almost feel the crisp air of a clear winter morning in a northern land. We know the sun is shining because we can see the blue shadows as they fall across the snow in a beautiful lacy pattern. The shadow is very cold in color. In the trees and distant building we find a suggestion of warm color to relieve the too cold effect. The warmest and brightest color of all is found in the red skirt worn by the woman. The bright color and contrasting dark tone of the jacket make the woman's figure a definite center of interest.

The woman uses a yoke to carry two buckets. In Russia it is usually the women who milk the cows and our picture suggests that this woman is just going to the barn to engage in that task. The buckets hang as if they are still empty.

The center of interest has been placed quite high in the composition. The eye has plenty of opportunity to travel over the large unbroken area of snow. It is guided in its direction by the shadows which lead to the figure. After

that the observer is led farther into the composition simply by following the path. Notice how much distance is actually covered by the shadows and the path. We feel that we could walk nearly a mile right into the picture.

Igor Grabar

(ī' gôr gră' bär)

Igor Grabar studied in the Imperial Academy of Art in Saint Pētersburg but left school before completing his studies. He traveled to various places in Europe. In the year 1900 he exhibited some of his work in Paris, receiving recognition which led to his success as an artist. He returned to Russia to live in a small village near Moscow.

Grabar is an impressionist and enjoys the work of others who paint in this style. He is a great admirer of Monet and Pissaro. The Japanese artist, Hiroshigi, also influenced the style of his painting.

SPANISH PAINTING

During the middle ages all the large cities of Spain were not decorated with paintings as were the Italian cathedrals.

At the beginning of the sixteenth century people from Spain began to travel in other countries. They saw the great Italian paintings and, as a result, encouraged their own artists. Most of the first Spanish paintings were portraits or religious pictures. All were very realistic and attempted to show emotion and suffering.

One of the first artists to depart from the realistic painting was "El Greco." Because of the unusual proportion and rhythmic flow of line and departure from naturalism his work resembles that of some modern artists. Other artists took courage from him to express individuality in painting.

In Spanish art today the names of Sorolla and Zuloaga are worthy of particular note. The former depicts the happiness and sunlight of modern Spain while the latter is more interested in the Spain of the past and prefers dark colors.

DON CARLOS ON HORSEBACK

Place: Prado, Madrid

Velasquez

1599-1660

Spanish

The small boy shown in this picture, "Prince Don Baltasar Carlos," was the only son of King Philip IV, of Spain. The King wished to have his son become a great soldier and accordingly began teaching him to ride at the early age of three. Appropriately Velasquez chose to paint the Prince astride the plump little pony which was a gift to the boy from his father, the King. The King's dreams for his son were never realized because the child died at the age of sixteen.

Notice the elaborate costume of the child and the gay trappings of the horse. Velasquez liked to paint the details of elaborate costumes, but he never made them too important. The horse's body is very much foreshortened. That is why it appears to be coming toward us. The foreshortening also adds to the horse's appearance of plumpness.

The ground is kept dark in order to provide a solid foundation for the picture. The hind feet of the horse are of nearly the same tone as the ground. The artist was wise to make this arrangement. If he had not done so, attention would have been attracted to the feet of the horse instead of being centered upon the more important parts of the picture. The trees, the mountains, and the sky which form the background are very attractive but are not sufficiently interesting to call attention away from the child and the horse.

Diego Velasquez

(dē ā' gō vā lās' kāth)

Seville, Spain, the birthplace of Murillo, was also the birthplace of Velasquez. Unlike Murillo's parents, those of Velasquez were well-to-do and gave their son the advantage

of attending the best schools and studying with the leading artists of Spain.

At first Velasquez enjoyed painting still life in which he used much detail. Sometimes he painted figures and was careful to put all of the lines in the faces. After a visit to Italy where he saw the finest paintings in Venice, Rome, Milan, and Naples, he began leaving out some of the detail and suggesting more of the atmosphere.

Velasquez spent most of his life as court painter for Philip IV, of Spain, a position given him while he was still young. Philip was very fond of him, and promised that only Velasquez should paint the King. King Philip IV also gave him money to study art in Italy.

In 1649 Velasquez visited Italy a second time and after his return to Spain, produced his best work.

Some of the world's best portrait paintings are attributed to Velasquez. That of the "Infanta Margarita Theresia," and of other royal children are especially charming. One portrait of the artist himself is particularly notable.

"Maids of Honor" is sometimes considered Velasquez's finest painting. The canvas was made from several pieces sewn together. It shows the inside of the studio where the artist had been painting a picture of the King. The little princess entered with her maids and the King suggested that Velasquez paint the children. He carried out the suggestion but placed the King and Queen in the picture also.

Murillo was one of Velasquez's pupils. The Spaniards call Velasquez the "Painter of Earth," and Murillo the "Painter of Heaven."

HOLY FAMILY

Place: Budapest

El Greco

1548-1625

Spanish

If you compare "Holy Family" by El Greco with some of the early Italian pictures which use the same theme you will notice at once how very different this picture appears. In the Italian pictures everything is formally placed as if

to remain there forever, but in this one we have a suggestion of movement about to take place. The figures seem to be active, draperies are blown in the wind and clouds scatter across the sky.

Since artists used models chosen from among their own people, it is not unusual for the figures in a religious picture to have the physical characteristics of the people of the painter's own land. Hence, in this picture, the Virgin is like a Spanish *senorita*, delicate and active in contrast to the rather chubby type of Italian madonna with which we are so familiar. In "Holy Family," we see the usual blue and red color scheme, but the red is worn by a figure other than the Virgin. The lace headdress suggests that worn by Spanish ladies and is not found among the Italian madonnas.

There are many interesting line directions to be found in this picture. Imagine one beginning at the elbow of the arm and hand which hold the dish, and continuing to the top of the Virgin's head. A line from the Virgin's wrist to the Christ Child's elbow crosses this first line. How many other lines can you find? Which one is longer than the others?

Domenico Theotocopuli (El Greco)

(dō mēn' ī cō thē ō tō cōp' ū lī) (ēl grē' cō)

"El Greco" means "The Greek." It was a nickname given to Domenico Theotocopuli because of his Cretan origin. It is not known whether he was born in Candia, Crete or in Venice, of Greek parentage. He always signed his name in Greek characters. He is classified as a Spanish painter because it was in Toledo, Spain, that he did most of his important work. El Greco is also listed among Italian painters because he received much of his instruction from Titian, Tintoretto, and Michelangelo.

Although little is known of his early life, El Greco apparently received a good education. He had one son, Jorge Manuel, also a painter, who imitated his father's style so accurately that much of his work has been mistaken for

that of the elder painter. He completed some of the paintings which his father left unfinished.

An entire room in the Prado Museum is devoted to El Greco's pictures. He painted in so many different styles that his pictures look as if all were not done by the same man. A peculiarity of the flesh tones in all his pictures simplifies the identification of this artist's work.

REPOSE DURING FLIGHT

Place: The Hermitage, Saint Petersburg

Murillo

1618-1682

Spanish

Murillo has based his picture "Repose During Flight" on the scriptural account of Joseph and Mary taking the Christ-Child and fleeing into the land of Egypt to protect the infant from the hands of Herod who sought to kill Him lest he some day become a greater king than Herod. The picture shows the babe resting on a couch improvised upon a rock. There is a soft pillow under His head. The two little angels help Joseph and Mary to guard Him as He slumbers. The donkey which has carried the burdens for the travelers is seen in the background. In the foreground we see a bottle used for carrying water. Beside it are other things which are being used during the journey.

The center of interest is easy to find in this picture. The Child's white couch shines out against the dark background of the picture. All the other characters in the picture are looking at the Christ-Child. Find the light areas in the picture which the artist has used to balance the light tones surrounding the Christ-Child. Where is the largest area of red? How has it been balanced? What has the artist done in order to make Joseph and the donkey a part of the background? Notice how the little angels have been used to complete the pyramid arrangement of the picture.

Bartolome Estaban Murillo

(bär' tō lō mē ěs' tē vān mōō rē' lyō)

Murillo started life as a poor boy in Seville, Spain. His father was a mechanic who could scarcely support his family. After providing food and shelter nothing was left to pay for the education of the children.

When Murillo was about eleven years old he was left an orphan with a younger sister to support. A cousin taught him to paint small pictures which could be sold at the weekly market along with the fruits and vegetables which the farmers brought to town.

The poorly cared for children of the street always interested Murillo. He painted many pictures of them. These pictures sold readily. They were not the kind of pictures he most wanted to paint, but by selling them he was able to earn enough money to study art under Velasquez. He worked in the studio of Velasquez for three years.

As Murillo's work developed he found his greatest joy in painting pictures of a religious nature. He never lost his interest in the painting of children. The little beggar boys of his earlier days are replaced by sweet-faced cherubs in his later picture. These pretty babies are found among the clouds and hiding behind the draperies of other figures. Murillo loved to paint the Virgin standing in the clouds clothed in a white robe and a blue mantle. Sometimes she is supported by the delicate half circle of the new moon.

"The Melon Eaters," and "The Dice Players," are two well known pictures which were painted during Murillo's early years. "Children of the Shell," and "Saint Anthony of Padua," are characteristic of his later work.

RETURN OF THE FISHERMEN

Place: Private Collection

Sorolla

1862-1923

Spanish

Colorful and crisp is this impressionistic painting of a boat being brought to shore on a breeze-caressed beach.

Though there is sunlight we feel no heat, but rather the clear air washed clean by the cool waves. Shadows play across the surface of the water to form interesting patterns and the figures become a part of their natural surroundings by means of the play of light over their bodies and clothing.

As in all impressionistic work, in this picture we find no rigid contour lines, yet a very definite plan of angular arrangement is in evidence. This is most noticable when the eye travels along the lower edge of the dark shadow, then turns and follows the lower edge of the boat until it meets the figures whose positions direct the eye at still another angle. Study the picture carefully and see how many times the eye tends to follow a direction in angular relationship to the edges of the picture.

In this picture the darkest area forms the center of interest while the rest of the painting is light by contrast. In most compositions the reverse is true. Find some other pictures in which the center of interest is the darkest thing in the picture.

No other treatment could possibly express the sparkle of sunlight on water as well as the impressionists' way of working and few subjects could offer a finer opportunity for displaying this spontaneity than does "Return of the Fishermen."

Joaquin Sorolla y Bastida

(wä kën' sō rō' lyä y bäs-tē' dä)

At the age of two years Joaquin Sorolla was left an orphan. A cholera epidemic took the life of both parents. Joaquin and his infant sister were adopted by their aunt and uncle. This accounts for the fact that he is also known as Sorolla y Bastida, "Bastida" being the uncle's name.

Upon reaching school age the boy showed little interest in his studies, but delighted in making innumerable drawings in every copy book. His teacher was sympathetic regarding this activity and occasionally arranged to provide him with drawing materials.

The uncle, noticing the child's lack of progress in any study save art, took him out of school. Joaquin was then sent to work as a locksmith in his uncle's shop, but was allowed to attend some drawing classes. He showed such interest and skill in drawing that at the age of fifteen he was permitted to stop work in the shop in order to give more time to the study of art. Later he received financial help from a man who had become interested in his progress. This permitted him to remain for several years at the Academy of Art at Valencia. His work developed to the point where he received many prizes and other recognition.

The effect of sunlight on water seems particularly pleasing to Sorolla. He was always especially fond of painting pictures which show children playing in the water. The water always looks very "wet."

ARCHITECTURE

The art of building was probably first inspired by mankind's need of providing shelter from the storms. For this purpose the people used the materials at hand. Experience in building led them to discover and use a variety of new materials. As the people moved from place to place they discovered still other kinds of building materials in the new locations.

Because the different kinds of materials could not all be used in the same manner, various types of building developed. Today we have examples of building ranging from the crudest types of construction to the most elaborate of modern building.

In any kind of architecture we find it is most beautiful when its style remains true to the materials of which it is built. The architect never tries to make crude materials look refined but strives to bring out a sincere expression of their rugged beauty. In the purest marble and alabaster delicate carving and other elaborate decoration can be used but these are not suitable for cruder materials.

In studying examples of architecture it is well to consider the setting in which they are placed; whether in city

or country, among mountains or on the plains. Each type of architecture is suitable for one location more than another. As you consider the specimens of architecture for the contents see if you can discover how the different buildings are related to their surroundings.

MOUNT VERNON

Place: Mount Vernon, Virginia

Washington

American

Did you know that George Washington was, on one occasion at least, an architect? After he inherited Mount Vernon from his half-brother Lawrence, he enlarged the house twice and drew his own plans for the arrangement of the grounds and the flower gardens.

The house is built of wood, cut in large blocks and painted white to resemble stone. It stands on a hill whose grass-covered sides gradually slope down to the Potomac River.

Mount Vernon is a spacious mansion of Colonial style. The broad veranda across the front must have been a comfortable gathering place for the Washington family and their guests. This veranda offers a beautiful view of the river.

The kitchen, servant houses and stables are to be seen at the rear.

Mount Vernon is kept as a memorial through the efforts of a patriotic woman and the society which she organized. The house is always kept open and thousands of people visit it each year.

This is the home that George Washington loved and to which he retired after his busy years of public life. The original house was built in 1740.

NOTRE DAME CATHEDRAL

Place: Paris, France

Various Architects

French

Notre Dame is a great cathedral in Paris, France. The name means "Our Lady." The cathedral stands on an

island in the Seine River. Several churches have stood on the spot now occupied by Notre Dame. The first one was built so long ago that the date is unknown. The present building was started in 1163 but was not finished until after the year 1800. In this church Napoleon was crowned and Mary Queen of Scots was married to the Dauphin.

The architecture has many characteristics of the Gothic style. After the Romans discovered how to use the "key-stone" in order to build an arch, architects delighted in seeing how high these arches could be built. They found that they could build a type of arch which would support the tall buildings. These support arches are known as "flying buttresses." Parts of Notre Dame Cathedral are supported by "flying buttresses."

The doorways and other parts of Notre Dame are enriched with beautiful sculpture. These figures which represent saints and Bible characters look very stiff to us but they fit beautifully with the perpendicular lines of the architecture. Their design helps to lead the eye up the great columns to the pointed arches at the top. The chimeras and gargoyles represent demons which the builders thought should have no place inside the church. That is the reason they have been used on exterior portions of the building.

THE TAJ MAHAL

Place: Agra, India

Uncertain (probably
Persian architect)

Oriental

The Taj Mahal is a tomb which was built by Shah Jhan, a ruler of India, for his favorite wife. The building possesses such exquisite beauty that "Crown of Mahal," which is the meaning of its name, seems an appropriate title. This building is said to be the most beautiful one ever constructed. The material is white marble. A period of twenty-one years was spent in building it. Twenty-one

thousand workers were employed. The central dome rises one hundred feet above the floor. Light enters the building through the semi-transparent dome and perforated alabaster windows. The outside of the building is adorned with carved passages from the Koran and with precious stones set in the marble. The "Taj Mahal" is said to be the costliest private tomb in the world.

Aside from its costliness and elaborate structure the Taj Mahal can be enjoyed because of its beautiful proportions and appropriate setting. Study the graceful shapes of the domes. Four minarets or "prayer towers" surround the tomb. It is set on a rectangle of red sandstone, in a beautiful formal garden.

SCULPTURE

The world we live in has gone through many changes. These changes have taken place during periods of time extending over thousands of years. Today there are bodies of water where once was dry land and beautiful meadows in places which were once covered with sheets of solid ice. Animals that were different from the ones we know today once roamed the earth. Even in that early day there were sculptors in the world. The pieces of sculpture that they made became buried under the dust of the centuries but were later excavated. Today they help to tell us what the world was like thousands of years ago.

People carved and modeled long before they learned to paint. It is thought that some of the people believed that the modeling or carving of animals gave them a certain power over the animals that brought about good fortune in the hunt. Others may have thought that the gods were angry when an animal was killed and that making a statue of it enabled the soul of the animal to live on in the statue so that the gods would not be angry.

The Egyptians did a great deal of carving and modeling. Their tombs are filled with statues and bas reliefs which depict the deeds which the deceased person accomplished

during his lifetime. The climate of Egypt is very dry so these works of art remain in excellent condition to this day.

The Greeks loved the beauty of the human figure and carved it in all sorts of attitudes. They decorated their temples with statues and beautiful friezes. Figures were sometimes used to support parts of the building. Some of the figures were nude and others were clothed in graceful folds of drapery.

During the Gothic period sculpture was used in the churches in very much the same manner as that employed by the Greeks in the temples. The carvings were of wood or stone and the design was planned to fit with the style of architecture. That is why some of the figures look "stretched out." To people who do not understand how the sculpture was made to harmonize with the long perpendicular lines of the Gothic architecture the statues appear unnecessarily stiff. When we learn to consider them as part of the design of the building we become able to appreciate their beauty.

Architects of today use sculpture extensively in the decoration of buildings; which helps us to realize that sculpture is one of the oldest and at the same time one of the newest of the arts.

APPEAL TO THE GREAT SPIRIT

Place: Boston Museum of Fine Arts

Dallin

1861—

American

Photographs of this statue are often used as pictures. Sometimes we see them in color and a sunset sky behind horse and rider.

As a boy, Dallin became much impressed with the fact that America was really the home of the Indian rather than the white man. He felt sorry for his Indian friends whose land had been taken from them. In several of his statues he tries to show how the Indians must have felt about the invasion of the white man.

"Appeal to the Great Spirit" is a statue of a fine Indian brave seated upon his horse. He knows that his race is

gradually diminishing in numbers. They cannot stop the onward march of the white man. There is yet one hope. He makes his prayer to the "Great Spirit" to save his people.

The downward sweeping lines of the statue suggest discouragement and despair but the face is turned toward the sky as if looking for the fulfilling of one last hope. Notice how the headdress, braids and the ornament around the neck form a design which harmonizes with the pose of the figure. The horse seems to understand the mood of the rider and stands perfectly still as if waiting for the prayer to end.

Cyrus Edwin Dallin

(sī' rūś ěd' wīn dāl' ĩn)

How should you like to have real Indians for playmates? This was the experience of Cyrus E. Dallin, who was born and reared in a typical pioneer home in the western part of the United States. Because his parents were friendly with the Indians, he learned to know and love them.

Near the home was a big bed of clay where the boy spent much of his time modeling. Soon he began making small statues of his Indian friends. This activity attracted the attention of some wealthy miners, who sent him to Boston to study. After that he went to Paris, where he became a friend of Rosa Bonheur, the well known painter of animals.

"The Appeal to the Great Spirit" is one of Dallin's best known sculptures.

THE BAMBINO

Place: Innocent Hospital, Florence, Italy

della Robbia

1437-1482

Italian

The word "bambino" means "baby" in the Italian language. The bas-relief medallion we are studying is one of many which adorn a children's hospital in Florence, Italy.

The material is enameled terra-cotta. Only the Robbia family knew the process for doing this kind of work.

The circular medallion shows the form of an infant wrapped in swaddling clothes which was the manner of clothing young babies at the time this work was done.

Notice how well the little figure has been arranged to fit into the circular shape. The seams of the background panel are placed so as to make an interesting design. The lines extending toward the center help to establish the center of interest.

The pose of the child shows the weight of the body on the right foot. A line drawn across the hips would slant down to the left and up to the right. A line across the shoulder would slant the opposite direction. Try standing in this position yourself and notice how much higher the right hip is compared with the left and how the right shoulder drops lower than the left one. You will have to bend the left knee. That is what makes the two sides of the body look different in shape. The sculptor appreciated the adjustments that are made by the body when placed in different positions. The extended hands help to fill the circular space.

Study the placing of the bands which wrap the figure. They are arranged so that no two spaces are exactly alike.

Andrea della Robbia

(ăn'-dră ä děl' ä rōb' byä)

Andrea della Robbia had an uncle named Luca who was really responsible for his success as a sculptor. This uncle had invented a method of enameling large pieces of terra-cotta. Such work had been done on a small scale before this but Luca della Robbia discovered how to use the process on large areas. Luca taught Andrea how to do it and the nephew made much greater use of the process. The secret was kept in the Robbia family and when the last member died the process was lost, never to be recovered.

The work of Andrea at first showed the same characteristics as that of the uncle. Robbia pottery and ornaments for building became very popular in Italy. These products were in demand in the small towns as well as in the large cities. Andrea's five sons continued in this work but none of them made any outstanding contribution to art.

BLACK HAWK

Place: Oregon, Illinois

Taft

1860-1936

American

This is a photograph of the colossal statue, "Black Hawk," which stands on the bank of the river at Oregon, Illinois. Some idea of its size may be gained by comparing it with the size of the man seated at its base. If your print does not show the man you may have some difficulty in estimating its size.

This statue idealizes all the dignity of the American Indian Chief "Black Hawk." Notice how simply and yet how effectively the lower part of the statue is treated. This helps to lead our attention to the upper part and to the face from which the deep-set eyes seem to be looking out into a great distance. We do not see the arms yet we know that they are folded under the blanket, holding it around the body. The head does not stand out apart from the rest of the figure, but the heavy braids are arranged in such a way as to fall in line with the blanket, thus making all seem like one large, interesting mass.

This statue is well suited to withstand exposure to all kinds of weather because it has no small parts which can be broken off easily. Some anxiety was experienced during its construction because it was done at a time of year when frosts might be expected. Cold sometimes ruins concrete which is a part of the material used in its construction. Fortunately the weather remained warm and the statue was a success in construction as well as design.

Lorado Taft

(lō rā' dō tăft)

The father of Lorado Taft was a professor of theology at the University of Illinois. As a child Lorado was trained in habits of orderly thinking. At the age of nineteen he was graduated from the Institution in which his father taught. He went to Europe for training in sculpture and remained in Paris from 1880 until 1886. Upon his return to America he established a private studio in Chicago. Soon after this he was appointed "Head of the Department of Sculpture" at Chicago Art Institute, and remained in this position for twenty-one years. He resigned in order to give more time to other work, which consisted of carving, modeling and training a group of young artists whom he had gathered about him.

Lorado Taft has been described as "Writer, speaker, artist, educator, builder of cities, and Bearer of Light in Darkness."

His statue "Black Hawk" is erected at his summer home in Oregon, Illinois, and is a monument to the Indians, the rightful owners of the land.

Mr. Taft had a keen appreciation for the fine things his students produced and was quick to recognize real ability. At one time he took in his arms a beautiful model of a baby's head which one of his students had completed. "It is beautiful!" he exclaimed, "I want to cuddle it. I can not do work like that. Nobody ever wanted to cuddle "Black Hawk." When you notice the great size of "Black Hawk" you will understand why nobody wants to "cuddle" him.

DISCOBOLUS

Place: Lancelotti Palace, Rome

Myron

450 B.C.

Greek

The Greeks worked to show in sculptural form the beauty of the human figures. "Discobolus," or the "Discus Thrower," is a statue of a strong athlete about to hurl the

discus. Throughout Greece many athletic contests were held. Discus throwing was always one of the events in these contests. Even today we find it one of the sports in our own field meets.

Study the lines of this figure. How carefully the muscles of the body have been chiseled to show just the right degree of tension! At the next instant we feel that the discus should go whirling through the air. Even though the body expresses grim determination there is little to reflect this mood in the face. Few Greek statues show little facial expression. The faces in nearly all Greek statues are similar. This shows that these early sculptors were more interested in the perfect body than in a strong or beautiful face.

Notice how beautifully the lines continue through the figure. A single line started at the hand which grasps the discus can be made to follow along the arm, through the shoulders, the length of the left arm until it ends at the tip of the toe on the left foot. The line of the right thigh gives strong opposition to the line of the left forearm. The figure is beautifully proportioned. The shoulders are strong and wide.

Myron

(mī' rōn)

Nearly five hundred years before the birth of Christ, Myron began making statues that were different from those made by other Greek sculptors. Before this time sculpture looked somewhat stiff and incapable of much free movement. Myron twisted bodies into natural positions and made them look as if they were about to move. He enjoyed the portrayal of athletes and delighted in showing the various interesting poses they assumed while engaged in their sports. Although Myron showed great skill in fashioning their bodies, the faces remained expressionless like those made by other Greek sculptors.

Although he occasionally carved in stone, Myron preferred to work in bronze.

END OF THE TRAIL

Place: Terminus of Lincoln Highway, San
Francisco Bay

Fraser

1876-

American

The horse and rider seem to have come to the summit of a mountain and are looking down into the valley below. It is truly the "End of the Trail." A fierce wind is blowing and the Indian hunches his shoulders against it. Every line of horse and man bespeaks weariness and spent strength. The reins drag on the ground as if for lack of strength to hold them, the spear lies loosely under the arm of the Indian.

This statue may be considered symbolic of the decline of the Indian race. Their day of glory has passed and they struggle no more but go down under the domination of the white man.

Study the statue for its rhythmic curves. Note carefully the curve of the Indian's back and find the repetitions of this same curve. Do not forget to include the small plant on the ground which is part of the statue's base. Now find the curves which take a horizontal direction. Begin with the one across the top of the Indian's shoulder and head. In how many other places do you find the general direction of this curve repeated? Take the spear as the next main direction and find repetitions of this line. Notice how all of them sweep downward to the right.

James Earle Fraser

(jāmz ērl frā'sēr)

Before you begin to read about James E. Fraser, look at a nickel and study the design of the Indian on one side and of the buffalo on the other. This design is the work of the artist you are studying. Now look at a picture of "End of the Trail" and see if you can discover any similarities.

This artist has contributed to the world many notable examples of sculpture and his work is to be found in Washington, New York, Cleveland, Winnepeg, Niagara Falls, and many other places. He has received numerous prizes and other forms of recognition for the excellent quality of his work.

Winona, Minnesota, was the birthplace of James E. Fraser. He attended the public schools of Minneapolis and later he studied art in Chicago and in Paris. Since 1906 he has been connected with the Art Students League of New York City in the capacity of instructor and director. On November 27, 1913, he was married to Laura Garden. He now lives on Forty-second Street in New York City.

JOAN OF ARC

Place: Louvre, Paris

Chapu

1833-1891

French

This attractive little statue of the "Maid of Orleans" stands in the Louvre in Paris, France. It portrays Joan as a young girl, kneeling in prayer as if listening to her beloved voices. She is wearing the garb of the simple peasant girl before she donned armor and led the French King's armies into battle.

This statue is very compact. That means that all parts are grouped together. There are no flying draperies or other small parts which stand out from the figure. Every part fits well into the main sculptural mass. The pyramid construction adds to the solidity of statues just as it does to pictures. This is plainly seen in "Joan of Arc."

Henri Chapu

(ähn rĭ chă-pōō')

When only a child, Chapu took great delight in modeling things from plastic clay. Later he studied modeling, and finally became recognized not only in France but in

the whole world as one of the important sculptors of his time.

He was fascinated by the story of Joan of Arc and modeled her figure just as he imagined it to be. We find that of the many figures he modeled the statue of Joan of Arc is his best work.

He was so interested in Greek sculpture that he traveled extensively through European art galleries and museums where this work was to be found. He studied these figures so thoroughly that his work became much like that of the Greek sculptors.

PIONEER WOMAN

Place: Ponca City, Oklahoma

Baker

1881-

American

During the early days of the settlement of our country brave men faced the dangers of the frontier. Their deeds are recorded in song and story but we do not hear so often of the brave women, their wives, who also faced the perils of the unknown land. "The Pioneer Woman" is a statue erected at Ponca City, Oklahoma, to commemorate their virtues. It was unveiled on April 22, 1930.

This woman, though somewhat slight in appearance, appears to have sufficient determination to withstand the hardships of a primitive manner of living. A child walks by her side. Under her arm the woman carries a book. She is concerned about the intellectual and spiritual development of her children as well as their physical welfare. Her clothes are of substantial materials which she herself has made. She wears a sunbonnet for protection from the hot noonday sun. Her shoes will withstand heavy service. Both figures are moving forward. Their eyes are raised as if to look squarely at the new problems which confront them.

There is a suggestion of rhythm in the way the skirts blow back harmonizing with the energetic stride of the woman. The child keeps step with her and repeats, in

smaller scale, the same general lines. The figures are mounted upon a representation of rough rock. There were no well-beaten paths to the frontier.

Bryant Baker

(brī' änt bāk' ēr)

London, England, was the birthplace of Bryant Baker. He received his most important art training at the Royal Academy of Arts, London. Many prizes and medals have been awarded him for portrait painting and design as well as for sculpture. His work has been exhibited in important museums in England, France, and America.

Bryant Baker came to America in 1916 and much of his outstanding work has been developed in this country.

Mr. Baker now lives in New York City. Gardening is one of his favorite forms of recreation. He also enjoys deep sea fishing.

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EXPLANATION OF TERMS

Bas-relief—Low relief; that is, having objects slightly raised from the background.

Center of interest—The part of the picture which attracts attention.

Chiaroscuro—Light and shade.

Complementary Colors—Colors which are opposites on the color circle: Red, yellow, and blue are the three primary colors. Any two of these mixed together produce a secondary color. The primary color omitted is the complement of the color mixed. Example: Yellow and blue, when mixed together, make green. Red was the primary color not used in the mixing of green, therefore red is the complement—(complement) of green because red is necessary to complete the primary triad.

Composition—The design or plan of the picture. In most pictures one of the following line plans will predominate or a combination of two or three will be found:

a. **Vertical and horizontal**—Composed of lines which lie in vertical and horizontal positions.

b. **Angular**—Composed of lines which form angles in relation to the edges of the rectangle in which the picture is placed.

c. **Circular**—Composed of lines which form complete circles or parts of circles. Curved lines.

Continuous Line—Any line in a picture which carries the eye farther in a general direction already established by other parts of the composition.

Decorative—A term applied to work which stresses arrangement and design quality rather than representation.

Foreshortening—Drawing in a way that makes the object appear to come toward the observer. Example: An arm stretched toward the observer appears much shorter than the same arm in a position parallel to the observer's eye.

Grayed Color—A color which is soft in effect. A grayed color is obtained by adding some of its complement.

Impressionistic—A method of painting which emphasizes effects of light and color.

Juxtaposition—When things are next to each other they are said to be in juxtaposition. The term is used to describe different colors placed next to each other so that they will blend into one color when seen at a distance.

Lines—Lines may be represented in three ways as follows:

a. Lines made by a tool such as brush, pencil, etc.

b. Lines represented by edge of one plane against another.

c. Lines indicated by direction of growth or movement. Any device which leads the eye in continuous movement in one direction.

Neo-impressionism—A type of painting which uses effects of light and color after the manner of the impressionists, but by means of following a definite formula for applying the paint. (See "The Bathers" by Seurat.)

Opposition—Contrast of line, dark and light or color. Vertical and horizontal lines are said to be in "opposition" to each other.

Pattern—The "plan" or arrangement of dark and light or color areas to form the "design" of a picture.

Perspective—The effect of distance upon the appearance of an object.

Realistic—As much like the actual appearance as possible. Photographic.

Silhouette—Pictures developed in one color only with background of contrasting color or tone. Usually they are black against white or white against black. No light and shade is used. Some pictures which are not actually silhouettes, suggest this type of treatment because of their strong two-tone contrast. Corot's trees always have a suggestion of silhouette quality.

Vanishing point—The point on the horizon at which parallel lines receding from the eye seem to meet and disappear.

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